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# Contents

Dear Readers,

We're all absolutely exhausted but very happy, having just returned from our most successful exhibition yet at Summerbee. It was crisp but sunny in Bournemouth on both days of Machine Knitting LIVE! and all our batteries are re-charged. Anyone who has heard that machine knitting is a dying craft should come and join us next time! There really is a wonderful atmosphere at the school - probably because it's completely filled with machine knitters. All our exhibitors and visitors are involved directly with machine knitting and the warmth, friendship and help we automatically give to each other comes across in full measure. Many of our visitors also return on Sunday for a second look around, because there's so much to see!

## CRANBROOK

"Family comes first" is a decision we all have to make from time to time and I've certainly done it in full measure for a while now. It's also the reason behind Ann Paine's decision not to organise her one-day show this year. As you know, the Cranbrook exhibition is usually held on the Saturday following the late May Bank Holiday and this year the date is the 3rd June. To try to help Ann and keep machine knitting alive in the area, I'm making enquiries straight away about taking Machine Knitting LIVE! to Wadhurst. It's not far from the old venue and closer, in fact, to the Flimwell Knitting Centre for Ann. Apparently, it's also easier to find! This is short notice, but with Ann's blessing and help plus your support, I'm sure we can make it. As Carol Hocknall at Metropolitan reminded me recently, "of course it will be fine, we're machine knitters and we always do everything at the last minute".

## WATCH THIS SPACE!

There may be a Stop Press notice about the show elsewhere in this issue, or more details next time. If you hadn't realised Ann's change of plan this year and urgently need up-to-date information about the show, please give me a call. I know that coach parties have been arranged and some organisers may be worried, so don't panic at this stage! Do get in touch and I'll let you have as much current information as possible. If you live in the area or can travel, please make a diary date for the 3rd June and get ready to join us!

## CORRECTION

With many apologies, one of the dates that was advertised in last month's magazine is incorrect. Uppingham Yarns quarterly sales of knitters' supplies and yarns at Dunston Activity Centre will be held on the following days - 13th May (not 13th April as previously advertised), 16th September and 11th November 2000. For further details, please call Uppingham Yarns on 01572-823747 or Marian Wheaton on 0191-273 9548.

I just have time to see this issue off to the printer before setting off on my travels again. This weekend we have two days at Oswaldtwistle Mills, followed by Dunston on the 18th March. I've just seen on my wall chart that British Summertime starts the weekend after that, then we travel up to Nottingham for the show on the 9th April and right down to Shepton Mallet for four days in Somerset from the 13th to 16th April. I'm sure I'll more than need the Easter break! Things haven't changed that much because I can still remember back to the beginning of the 80s when we started a six-week run of shows in the autumn that included Metropolitan's show in Bournemouth, the Swift Knitters Show in Portsmouth and a weekend in Shoreham. We went to Bedford's Bunyan Centre with BSK, the NEC and the Keyto show in Bolton. The additional problem I have to cope with now is that I'm 20 years older! Until next time, happy knitting and reading.

*June*

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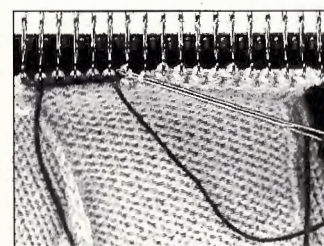
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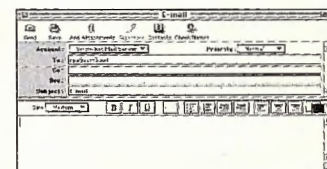
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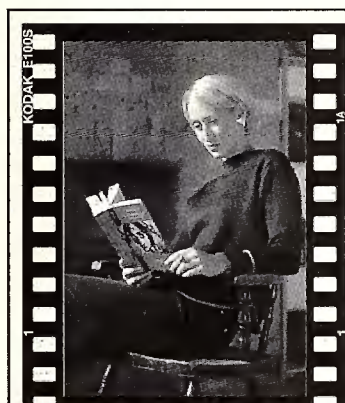


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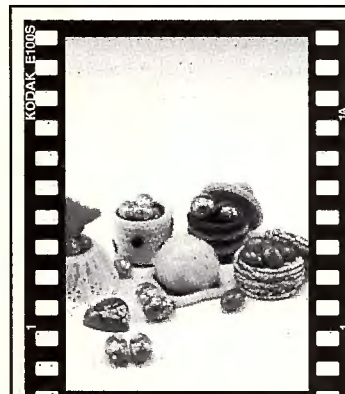
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# News Line

## Books, patterns & kits to whet your appetite!

Knitted accessories are all the rage and we've some great patterns for you to knit and save ££££s. There's also new seasons' knitting from some of our popular designers. If you'd like to publicise your product in News Line; send us the details or e-mail us at [rpa@surf3.net](mailto:rpa@surf3.net)

### JO'S HANDBAGS

As we all know, knitted accessories are extremely popular at present and many items can be knitted on a machine. Jo Newton has produced a pattern for fashionable and attractive handbags with matching spectacle cases. A free punchcard for a "Westie" is also included. The pattern uses 4-ply yarn on a standard gauge machine, but can be knitted on virtually any machine.

Jo has incorporated motifs from her Alphabet Series in Machine Knitting Monthly in one of the bags and it's a lovely way to personalise a gift for a relative or friend. If you don't have back

copies of the magazine for all the letters in the alphabet, Jo will supply printouts of selected initials, as required for just £1 to cover costs plus p&p. All the letters had the same number of rows, but they varied in width. To make a bag with an initial on both sides, it is necessary to mirror the second side of the letter both horizontally and vertically. This can be done very easily on a computer, so please ask Jo to do it for you when ordering - if required.

The pattern costs £2.75 including postage and packing and there's also a disk available of the whole alphabet set for £5.20, again

including postage and packing. (Please state if Brother or DesignaKnit format is required, when ordering.) You may add your order on to a Trading Post coupon or obtain the items direct from:-

**Jo Newton**  
Barrowby Old Hall  
GRANTHAM  
Lincolnshire NG32 1BX  
Tel:- 01476-563111  
Fax:- 01476-568539  
E-mail:- [jo.newton@talk21.com](mailto:jo.newton@talk21.com)

### POPULAR PURSES

If you enjoy making Debbie Kendall's fashionable bags this month, you might also like to know that knitted and crochet purses and pence jugs (Victorian-style draw-string purses) are also available as kits from the **Knitting & Crochet Guild**. Young and old alike will adore them and they will complement the currently popular knitted and crocheted bags and garments. They are simple enough for the beginner, but also fun for the more experienced knitter or crocheter to enable them to use their skill to adapt the pattern and personalise their purse. All purses are suitable for girls and women, while boys and men will be happier with a pence jug. It has to be said that these are also becoming high fashion.

There are two hand knitted purses. The heart-shaped, garter stitch purse is made in crisp bright cotton to a pattern published in 1890 but is still as fashionable today. It will make an ideal gift for Mothering Sunday, either given as a kit or already made with love. It comes in two colourways, blue or sea green, each with a purple ribbon trim and the cost is £3.50 each.

The hand knitted pence jug is also made to a pattern published in the nineteenth century that has been adapted by Richard Rutt, President of the Knitting & Crochet Guild and author of *A History of Hand Knitting*. It is made in 4-ply cotton on 2mm needles and measures about 10 cm high. It's available in red, green gold or blue and costs £3.50 each.

Devised by the award-winning designer **Anne Budworth**, the



machine knitted pence jug is worked in 2-ply cotton in double bed tuck stitch and rib. It measures 7.5 cm high and will easily hold a small Easter egg, before being used perhaps for dinner money or pocket money. You can choose from the attractive colours of red, green or blue and the cost is again £3.50 each.

The crochet pence jugs come as a "little and large" matching pair, one for money and one for the other small items that become lost in bags and pockets. The larger purse is 7.5 cm high and will also hold a small Easter egg. It's made in crisp cottons in white with either red, green, gold or blue and costs £3.50 each.

All kits contain the pattern and sufficient yarn to make the purse or purses. Kits can be ordered exclusively from:-

**Knitting & Crochet Guild**  
PO Box HH1  
LEEDS  
West Yorkshire LS8 2YB

Please add 10% p&p (20% for overseas orders) and make cheques made payable to the Knitting & Crochet Guild. Please state your colour choice when ordering. The purses are inspired by the originals found in the Knitting & Crochet Guild's Collection of over 10,000 items of hand knitting, machine knitting, crochet, accessories, tools, yarns and so on.

For further information about the Knitting & Crochet Guild, including membership, please contact:-

**Anne Budworth**  
Membership Secretary  
228 Chester Road North  
KIDDERMINSTER  
Worcestershire DY10 1TH  
E-mail [budwortha@cs.com](mailto:budwortha@cs.com)

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## POPULAR PATTERNS

At our recent **Machine Knitting LIVE!** exhibition, one of the most popular exhibitors was **Pippin Designs**. Ruth Cox and her husband Jim are well liked by machine knitters and two of Ruth's patterns have really appealed. In case you haven't yet seen them, here are some details.

### Harvey and friends

Holly, Harriet and Harvey Hedgehog are glove puppets, knitted in oddments of yarn. The pattern is actually for hand knitting and is ideal for knitters relaxing away from their machines, perhaps whilst watching TV. (Yes, we are allowed a break sometimes!) There are also instructions included for Harvey's tiny hot water bottle and clock and Harriet's gardening tug of flowers.

### Two for the price of one!

The second pattern is for



machine knitting two fully reversible hats. The instructions are written for standard gauge machines and use standard 4-ply yarn such as Riverside's Silky Sapphire. The hats can also be knitted in standard 4-ply acrylic yarn. One hat has a curved brim and the other has a turned-back brim

Both patterns cost £2.85 each including postage and packing and can either be added to your next Trading Post order or obtained direct from:-

Ruth Cox  
Pippin Designs  
22 Clifton Road  
DUNSTABLE  
Bedfordshire LU6 1LU

## BEST DRESSED

The best-dressed babies today may well be wearing something from **Frantor Format's Baby-knits Range**. The new Collection 1 contains a selection of over a dozen items for tiny tots including an all-in-one, hat, socks or shoes and mitts for either girls or boys; a carrying cape, unisex jumper and dungarees. All the garments are simple to make and are knitted in 4-ply yarn on a single bed, standard gauge machine. You may, of course, knit your own edgings with a ribber if you wish.

## SPECIAL READER OFFER

The book normally costs £6.50 including postage and packing but, until 30th April 2000, our readers can buy it for £5.75. Cheques should be payable to Dorothy Russell and sent to her at:-

Frantor Formats  
42 Pretymen Road  
IPSWICH  
Suffolk IP3 9AY  
Tel/Fax:- 01473-411774  
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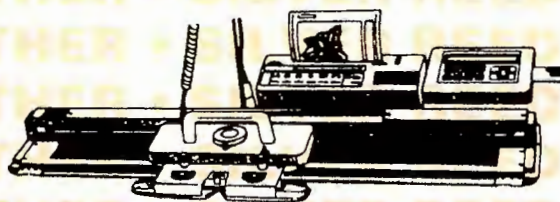
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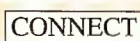
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# Spotlight

## Forge Craft Creations - Dimensional Knitting

"We are not cardboard cut-outs", says **Sylvia Wynn** of **Forge Craft Creations**. "Our bodies are three-dimensional, so why do conventional knitting patterns only work on two dimensions?"

In her search to find a way of making patterns that fitted the innumerable shapes and sizes of her customers, Sylvia has worked out a system of knitting in panels. In a special feature, let Sylvia show you how to create your own Made to Measure knitwear.

Most people associate the word "dimensional" with 3D stitch patterns. As our bodies are also three-dimensional, I've often wondered why conventional knitting patterns only work on two dimensions - the width and the height? We are not "cardboard cut-outs"! Our bodies also have a third dimension - the depth - and this is where most of our shaping takes place. Our busts, bottoms and stomachs all protrude in depth, not width!

To accommodate these areas, knitting patterns generally increase the amount of stitches in width - which usually means that we end up with the "dropped shoulder" syndrome. As we approach maturity (get older!), our once hourglass figures tend to become pear-shaped and the only part that doesn't seem to increase in size is the width of our shoulders! Many times I have had to buy a garment with a size 12 top but a size 14 bottom.

Even two people who may be a size 14 are not necessarily the same shape.

### MADE TO MEASURE

Many years ago, I began knitting "made to measure" garments by hand and the largest size ordered was normally around 38in to 40in bust. A rather large lady from Tonga then approached me, asked me to knit her a sweater - and she had a 58in bust. After many minutes of trying but failing to persuade her that she didn't need a mohair sweater in such a hot climate, I took on the challenge. It was from this time that I decided to work out a system of knitting in panels.

The timing also coincided with another turning point in my life. I had begun to transfer my hand knitting patterns to a knitting machine and I soon realised that sometimes there were simply not enough needles on the machine to work right across a back or front of a large sweater!

The system I devised worked so successfully that I was then able to incorporate changing styles with these panels. I also discovered that I could interchange them to make whatever size or style I needed. I also realised that I could change my mind half way through a design -

altering the size, style and the stitch without having to knit the whole garment again. All the ribs are worked last, so before a garment is finished, you know that it will be a correct fit. After I had tested the system for some time, I became so delighted with the results that I decided to pass it on to others by producing a book called *Dimensional Knitting*.

### MIX & MATCH 10 Interchangeable Panels

In the book, there are ten interchangeable panels from which you can create various designs. All the dimensions can be increased or decreased to suit. Garment designs include:-

- ☆ Jumpers
- ☆ Jackets
- ☆ Waistcoats
- ☆ Coats

### Lots of Options

You can also select the following style and size options:-

- ☆ Round or V-neckline
- ☆ Short, long or cape sleeves
- ☆ Each panel is in 5 or 6 widths and 3 lengths
- ☆ The size range is from 36in to 52in bust/hip
- ☆ Lengths are from approximately 28in to 35in

Also included are two panels for making either a straight skirt or a gored skirt. The panels are in plain stocking stitch and can be knitted by hand or machine, then joined together with hand knitted "easy-to-do" mock cable bands. (Instructions are given for both versions, unless otherwise specified.) An alternative machine-knitted band could be used if preferred.

- ☆ There are no side seams.
- ☆ The stocking stitch panels are all begun on a few rows of waste yarn that is finally removed so that the bottom bands can be completed in one piece.
- ☆ The mock cable bands are all worked from the top downwards.





## THE ALTERNATIVES

I have now launched my new book on **Dimensional Knitting, The Alternatives**. This shows you how to create alternative designs by using the same basic panels in Book 1 with slight alterations or additions. I've suggested Fair Isle, textured patterns, tuck stitch and, of course, Swiss Darning.



Once you have established the correct panels for your size and shape, often referred to as your "block", it will then be possible to create a garment with side seams and eliminate the two side panels. The possibilities are endless! There are also new panels for shaped armholes and a colour page of stitch designs.

Don't you find that the best ideas are so often the simplest? What could be more basic than to accept the size we've become and then tailor our clothes to fit! If you went to a professional designer, that is exactly what they would do. Now, by following my technique, you can achieve the same result. ■

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For a limited period only, until 30th June 2000, copies of Sylvia Wynn's original **Dimensional Knitting** book plus copies of her new book **The Alternatives** are available at special prices for MKM readers. Use the coupon below to obtain your copy. Please make cheques payable to Sylvia Wynn. To pay by credit or debit card, please see the note below.

To:- **Forge Craft Creations, The Old Smithy, Pirton, WORCESTER**  
Worcestershire WR8 9EJ

Please send me 1 copy of **Dimensional Knitting**

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Book 1 - D.K @ £9.99

Please send me 1 copy of **The Alternatives**

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☐ (Tick box as required.)

### Postage & packing

UK post is £1.50 for 1 book, £2 for 2 books  
Overseas post is £3 for 1 book, £5 for 2 books

I enclose a cheque/postal order in the sum of £....., made payable to Sylvia Wynn.

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# Boat-neck sweater

Designed by Mary Smith in Yeoman yarn

• Photography Matt Smith • Stylist Sally-Ann Carroll

## General Information

### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for standard gauge machines.

### MATERIALS

Yeoman Sport 4-ply.

1 [1, 1, 1, 1] x 500 g cone in Chocolate (MC).

A small amount in Ginger (C).

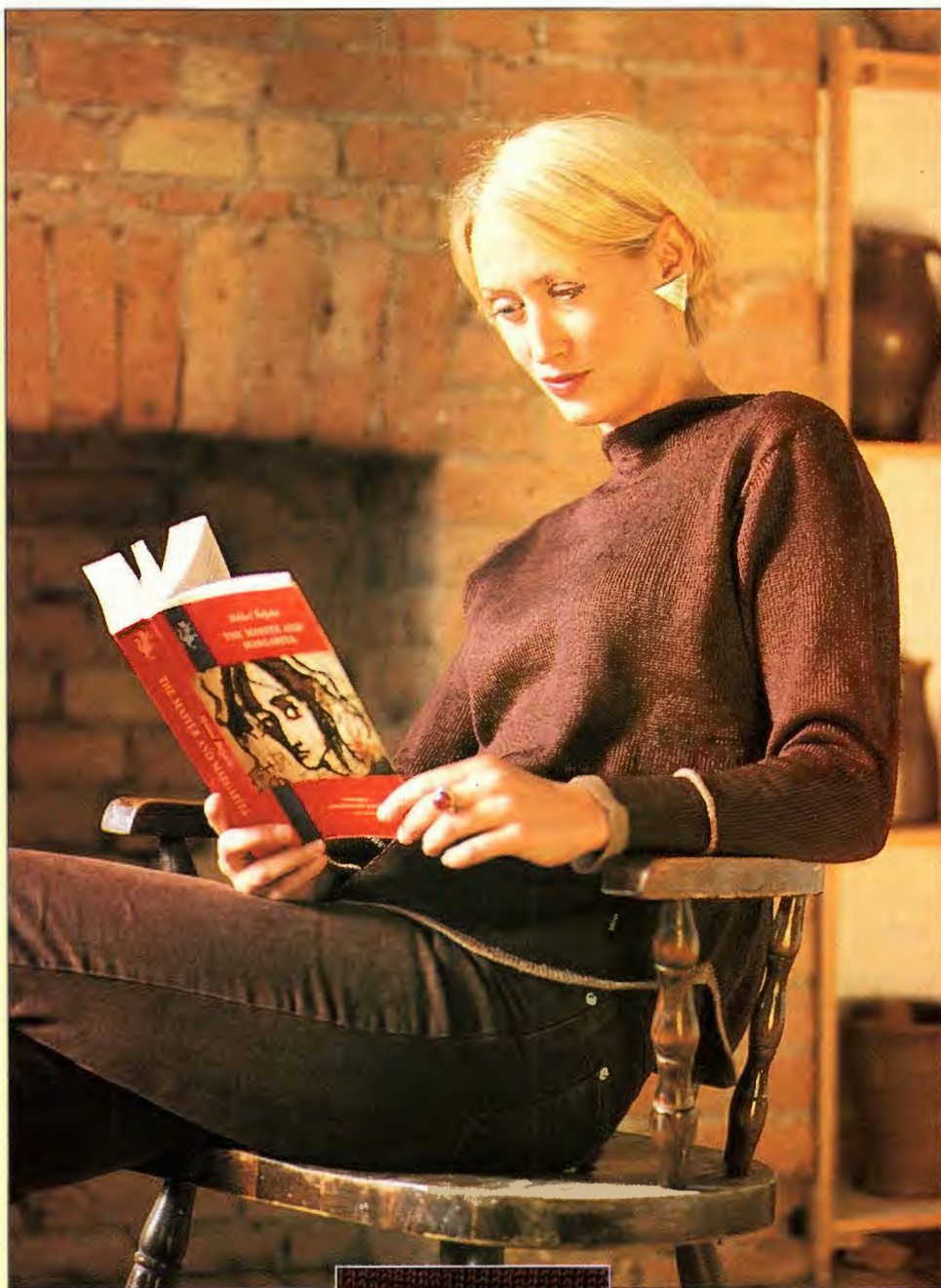
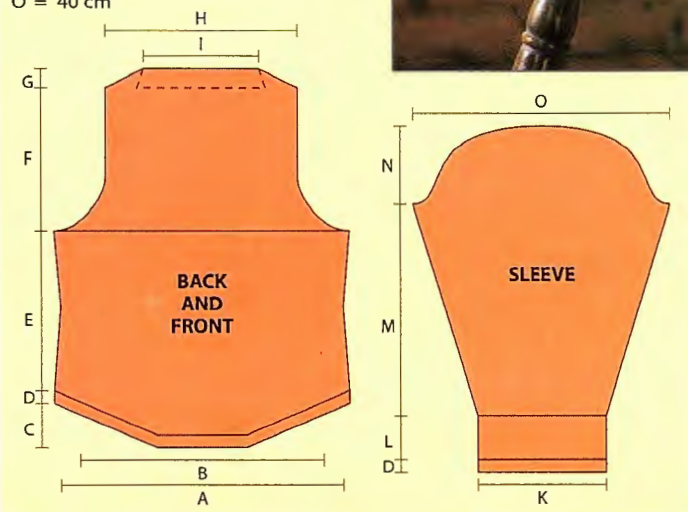
The fibre content of this yarn is 100% pure shrink-resist Merino Wool. For further information about this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 01162-404464.

### GARMENT WEIGHT

Finished garment in third size weighs 355 g.

## Diagrams

A = 43 [45.5, 48, 50.5, 53.5] cm  
B = 38 [40.5, 43, 45.5, 48] cm  
C = 8.75 cm  
D = 1.5 cm  
E = 25.75 cm  
F = 22.5 cm  
G = 2.5 cm  
H = 30.5 [33.5, 36, 38.5, 41] cm  
I = 18 [18, 20.5, 20.5, 20.5] cm  
J = 45.5 [48, 50.5, 53.5, 56] cm  
K = 20 cm  
L = 7.5 cm  
M = 33.5 cm  
N = 12 cm  
O = 40 cm



## Pattern Information

### MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 90 [95, 100, 105, 110] cm, 35½ [37½, 39½, 41½, 43½] in.

Length to back neck 61 cm, 24 in.

Sleeve seam 42.5 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.



## TENSION

31 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

## ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

## NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

## Knitting Instructions

### BACK & FRONT ALIKE

Push 126 [134, 142, 150, 158] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and C, K 6 row. Using MT+3, K 1 row. Using MT-1, K 6 rows. Using WY, K a few rows and release.

Push 134 [142, 150, 158, 166] Ns at centre of machine to WP. With carriage at right and P side facing, replace sts from last row worked in C evenly on to Ns. Make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. Set RC at 000. Using MT+2, K 1 row.

### SHAPE LOWER EDGE

Push 42 [46, 50, 54, 58] Ns at each side to HP. 50 Ns rem in WP. Using MT and MC, K 1 row. Push 10' inside Ns at opposite end to carriage from HP to UWP on next 2 rows, 5 Ns on next 2 [4, 6, 8, 10] rows, 3 Ns on next 6 rows, 2 Ns on next 10 rows and 1 N on next 16 [14, 12, 10, 8] rows. K 6 rows. RC shows 44.

Shape sides by dec 1 st at each end on next and every foll 5th row until 118 [126, 134, 142, 150] sts rem. K 16 rows. RC shows 96. Inc 1 st at each end on next and every foll 3rd row until there are 142 [150, 158, 166, 174] sts. K 8 rows. RC shows 138.

### SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end on

next and every foll alt row until 96 [104, 112, 120, 128] sts rem. K 58 rows. RC shows 228.

### SHAPE SHOULDERS

Cast off 4 [4, 4, 5, 6] sts at beg of next 2 rows, 4 [5, 5, 5, 6] sts at beg of next 2 rows and 4 [5, 5, 6, 7] sts at beg of next 4 rows. 56 [56, 64, 64, 64] sts rem. Using MT+3, K 1 row. Using MT-1, inc 1 st at each end on next 4 rows. Make a hem by placing sts from 4 rows below loose row on to corresponding Ns. Using MT+3, K 1 row and then cast off with a latch tool.

### SLEEVES

Push 62 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and C, K 6 row. Using MT+3, K 1 row. Using MT-1, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT and MC, K 30 rows.

### TUCK

Using C, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Set RC at 000. Using MC, shape sides by inc 1 st at each end on every 5th row until there are 74 sts, then on every foll 4th row until there are 124 sts. K 4 rows. RC shows 134.

### SHAPE TOP

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 86 sts rem. Cast off 2 sts at beg of next 12 rows, 3 sts at beg of next 6 rows and 4 sts at beg of next 6 rows. Cast off rem 20 sts.

### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

### MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Catch down mitres on neck opening. ■

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## TENSION

31 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

## ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

## NOTES

- a) We used knit side of knitting as right side of garment.
- b) When shaping in HP always take yarn round first inside N in HP to prevent a hole forming.

## Knitting Instructions

### BACK & FRONT ALIKE

Push 126 [134, 142, 150, 158] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and C, K 6 row. Using MT+3, K 1 row. Using MT-1, K 6 rows. Using WY, K a few rows and release.

Push 134 [142, 150, 158, 166] Ns at centre of machine to WP. With carriage at right and P side facing, replace sts from last row worked in C evenly on to Ns. Make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. Set RC at 000. Using MT+2, K 1 row.

### SHAPE LOWER EDGE

Push 42 [46, 50, 54, 58] Ns at each side to HP. 50 Ns rem in WP. Using MT and MC, K 1 row. Push 10' inside Ns at opposite end to carriage from HP to UWP on next 2 rows, 5 Ns on next 2 [4, 6, 8, 10] rows, 3 Ns on next 6 rows, 2 Ns on next 10 rows and 1 N on next 16 [14, 12, 10, 8] rows. K 6 rows. RC shows 44.

Shape sides by dec 1 st at each end on next and every foll 5th row until 118 [126, 134, 142, 150] sts rem. K 16 rows. RC shows 96. Inc 1 st at each end on next and every foll 3rd row until there are 142 [150, 158, 166, 174] sts. K 8 rows. RC shows 138.

### SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end on

next and every foll alt row until 96 [104, 112, 120, 128] sts rem. K 58 rows. RC shows 228.

### SHAPE SHOULDERS

Cast off 4 [4, 4, 5, 6] sts at beg of next 2 rows, 4 [5, 5, 5, 6] sts at beg of next 2 rows and 4 [5, 5, 6, 7] sts at beg of next 4 rows. 56 [56, 64, 64, 64] sts rem. Using MT+3, K 1 row. Using MT-1, inc 1 st at each end on next 4 rows. Make a hem by placing sts from 4 rows below loose row on to corresponding Ns. Using MT+3, K 1 row and then cast off with a latch tool.

### SLEEVES

Push 62 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and C, K 6 row. Using MT+3, K 1 row. Using MT-1, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT and MC, K 30 rows.

### TUCK

Using C, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Set RC at 000. Using MC, shape sides by inc 1 st at each end on every 5th row until there are 74 sts, then on every foll 4th row until there are 124 sts. K 4 rows. RC shows 134.

### SHAPE TOP

Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 86 sts rem. Cast off 2 sts at beg of next 12 rows, 3 sts at beg of next 6 rows and 4 sts at beg of next 6 rows. Cast off rem 20 sts.

### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

### MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Catch down mitres on neck opening. ■

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# More news, just in...

## Home & away!

We've just received details of two items of special interest - **Parkinson's Awareness Week** needs your help and preparations are underway for the **2nd International Lace for Fashion Award**. If you're on the 'net, more details are available at the addresses given...

### CELEBRITY START

Film actress **Elizabeth Hurley** plus Coronation Street's **Julie Hesmondhalgh** and **David Neilson** (Hayley and Roy Cropper) are among the celebrities supporting the first ever **Pledge for Parkinson's** on 11th April 2000. The event, held on *World Parkinson's Disease Day* during the UK's *Parkinson's Awareness Week*, encourages schools, colleges, business and individuals to pledge to do something or give something up for the day. All money raised from the pledges will go towards the work of Parkinson's Disease Society (PDS).

There are more than 120,000 people in the UK who have Parkinson's - a chronic, debilitating and currently incurable condition. Around one million people also live with Parkinson's as partners, family members and friends. The PDS is a national charity with 26,000 members and 250 branches nation-wide.

Parkinson's affects everybody differently and the condition has no cure. The PDS is hoping that as many people and groups as possible will join in Pledge for Parkinson's to help raise awareness of the condition.

This year funds raised from pledges will go towards PDS projects such as the work of Parkinson's Disease Nurses Specialists (PDNS). There are only 75 PDNS currently employed in the UK. It is estimated that 240 nurses are actually needed to help support the 120 000 people with Parkinson's in the country. The PDNS role is vital providing information, advice and much needed support for those affected by the condition.

For a Pledge for Parkinson's information & sponsorship pack, please contact 020-7630-0261 or e-mail:-

[pledge@parkinsons.org.uk](mailto:pledge@parkinsons.org.uk)

### INTERNATIONAL AWARD

We're sure that our subscribers, readers and friends in Australia will be pleased to know that the **Powerhouse Museum** has launched the **Second International Lace for Fashion Award**. Following the popularity and success of the Powerhouse Museum's inaugural International Lace for Fashion Award in 1998, the Award has been launched for the second time. Lace makers, textile artists and fashion designers are now invited to submit entries to the second International Lace for Fashion Award at the Powerhouse Museum, Sydney.

The Award is timely with fashion emphasising the fabric rather than shapes. International judge, Lydia Kamitsas, at the 1998 Award said, "there are no new shapes for women's clothes, only new fabric and technology. Lace is linked to the past, yet the Award reveals that lace is a fabric that could be adapted to modern technologies and materials. We have lace that is made out of fishing nets, metal and vinyl. It is an interesting way to re-interpret tradition into something very contemporary".

The Museum's International Lace for Fashion Award encourages the exploration of the creative possibilities of old or new lace making techniques and materials for fashion design. It further aims to stimulate the production of a new generation of lace of exceptional quality and outstanding visual impact.

The Award invites entries from within Australia

and overseas, carrying a total prize value of \$9,000 with five finalists receiving cash prizes. In recognition of this prestigious award and following the announcement of the finalists in March 2001, a special display of the winners' work will be exhibited at the Powerhouse Museum in Sydney from June to August 2001.

In 1998, the Award was successful in encouraging contemporary textile makers, who would not ordinarily think of their work as lace, to enter. Entrants were asked to consider lace as a decorative openwork fabric in which the pattern of space is as important as the solid areas. Entrants found this an exciting challenge and opportunity to explore new working methods and materials.

The Powerhouse Museum in Sydney holds a comprehensive lace collection, which is considered one of the best in the country. It is the only Australian Museum to have a specialist lace curator, Rosemary Shepherd OAM and the only museum actively collecting contemporary lace and promoting lace as a medium of current artistic expression.

### Award Categories

The Award welcomes entries to two categories:

- ① **Worldwide:-** professional or amateur lacemakers, fashion designers or textile artists
- ② **Australian Student:-** students of fashion and/or textile design enrolled at an Australian tertiary institution in 2000.

### Entry Requirements

For the purposes of the Award, lace is defined as a decorative openwork fabric in which the pattern of spaces is as important as the solid areas. The design of the fabric and its end

use are of equal importance. Entries must be one-off and wearable. Up to three entries per person will be accepted. Acceptable techniques include: embroidered lace (cut work, drawn work, embroidered nets and so on); needle lace; bobbin lace; crochet; knitting; knotting; weaving; bonding; machine knitting; and machine embroidery.

An initial selection of up to 30 finalists will be chosen from entry portfolios which should include slides, photographs or video clips of the finished item showing how it is worn, a brief explanation of the method used and samples of technique and materials. Entry portfolios must be received by 7 February 2001.

### PRIZES

#### Worldwide Category

Winning entry: \$4,500; First runner-up: \$1,500; Second runner-up: \$1,000.

#### The Australian Student Category

Winning entry: \$1,500; Runner-up: \$500.

### Entry Forms

Entry forms may be downloaded after 29 February, 2000, from the Powerhouse Museum's Website at:-

[www.phm.gov.au/exhibits/exib\\_new/lace/](http://www.phm.gov.au/exhibits/exib_new/lace/)

or requested via post, e-mail or fax from:-

**Mandy Campbell**

**E-mail:-**

[mandyca@phm.gov.au](mailto:mandyca@phm.gov.au)

**Fax:-** (61 2) 9217 0462

or

**Rosemary Shepherd**

**E-mail:** [roses@phm.gov.au](mailto:roses@phm.gov.au)

**Fax:** (612) 9217 355

**Tel:** (612) 9217 358 (for more information on Award)

**Powerhouse Museum**

**PO Box K346**

**Haymarket**

**NSW 1238, Australia**





# Ribbed Cardigan & Top

Designed by Mary Smith in Yeoman yarn

• Photography Matt Smith • Stylist Sally-Ann Carroll

## Pattern Information

### Cardigan

#### MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.  
Actual size 94 [101, 105, 109, 114] cm, 37 [40, 41½, 43, 45] in.  
Length to shoulder 60.5 cm, 24 in.  
Sleeve seam 43.5 cm, 17½ in (adjustable).

#### TENSION

36 stitches and 40 rows to 10 cm, 4 in measured over 1x2 rib when pressed (tension dial setting approximately 6/6).

*For perfect results, please check your tension carefully.*

#### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

#### NOTES

- We used the ribber side of the knitting as the right side of the garment.
- All decreases of 3 stitches are worked by transferring the end 8 sts on ribber on to corresponding empty Ns on main bed. Move the end 9 sts 3 Ns in. There will now be 2 sts tog on 7th, 8th and 9th Ns from end. Push empty Ns to NWP. Transfer appropriate sts back to ribber to keep rib pattern correct.

## Knitting Instructions

### Cardigan

#### BACK

With carriage at right and using MY, cast on 166 [172, 184, 196, 200] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x2 rib with 2 centre sts on ribber. Set RC at 000. Using MT-1/MT-1, K 10 rows. Using MT/MT, K 140 rows. RC shows 150.

#### SHAPE ARMHOLES

Cast off 9 [9, 9, 8] sts at beg of next 2 rows.

\* K 6 rows. Dec 3 sts at each end as described in notes \*.  
Rep from \* to \* 5 more times. 112 [118, 130, 142, 148] sts. K 54 rows. RC shows 242. Place marker at each side of centre 68 sts. Cast off.

#### LEFT FRONT

With carriage at right, push Ns 2 to 83 [86, 92, 98, 100] inclusive at right of centre 0 to WP on each bed. 82 [85, 91, 97, 99] Ns on each bed. Arrange Ns for 1x1 rib. Using MY, cast on. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Transfer sts for 1x2 rib with first st at right of centre 0 on main bed.

\* Set RC at 000. Using MT-1/MT-1, K 10 rows. Using MT/MT, K 140 rows. RC shows 150. (K 1 row

extra for Right Front.)

#### SHAPE ARMHOLE

Cast off 9 [9, 9, 8] sts at beg of next row, K 1 row.

\*\* K 6 rows. Dec 3 sts at armhole edge as described in notes \*\*.

Rep from \*\* to \*\* 2 more times. 64 [67, 73, 79, 82] sts. RC shows 170 (171 on Right Front).

#### SHAPE FRONT EDGE

Cont to dec at armhole edge from \*\* to \*\* 3 more times and at the same time rep from \*\* to \*\* at left edge 11 times. 22 [25, 31, 37, 40] sts. K 6 rows. RC shows 242 (243 on Right Front). Cast off \*.

#### RIGHT FRONT

With carriage at right, push Ns 2 to 83 [86, 92, 98, 100] inclusive at left of centre 0 to WP on each bed. 82 [85, 91, 97, 99] Ns on each bed. Arrange Ns for 1x1 rib. Using MY, cast on. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Transfer sts for 1x2 rib with first st at left of centre 0 on main bed.

Work as for Left Front from \* to \* reversing shaping by noting alteration in number of rows worked and reading right for left.

#### SLEEVES

With carriage at right and using MY, cast on 74 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Transfer sts for 1x2 rib with 2 centre sts on ribber. Set RC at 000. Using MT-1/MT-1, K 3 rows. Keeping N arrangement correct,

shape sides by inc 1 st at each end on next and foll 4th row, K 2 rows. RC shows 10. Using MT/MT, cont to inc on every 4th row from previous inc until there are 160 sts. K 2 rows. RC shows 174. Adjust length at this stage, if required.

#### SHAPE TOP

Cast off 9 sts at beg of next 2 rows.

\* K 4 rows. Dec 3 sts at each end as described in notes \*.

Rep from \* to \* 3 more times.

\*\* K 2 rows. Dec 3 sts at each end as described in notes \*\*.

Rep from \*\* to \*\* 5 more times.

K 4 rows. Cast off 2 sts at beg of next 12 rows, 3 sts at beg of next 4 rows and 4 sts at beg of next 4 rows. Cast off rem 30 sts.

#### TIE CORDS (KNIT TWO)

Using MY, cast on 6 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting. K 350 rows. Cast off.

#### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

#### MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Sew cords on to front edge just below first decrease. ■

## Pattern Information

### Sleeveless Top

#### MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.  
Actual size 87 [91, 97, 104, 107] cm, 34½ [36, 38½, 41, 42½] in.  
Length to shoulder 58 cm, 23 in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

#### TENSION

36 stitches and 40 rows to 10 cm, 4 in measured over 1x2 rib when pressed (tension dial setting approximately 6/6).

#### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

#### NOTES

- We used ribber side of knitting as right side of garment.
- Decreases of 3 sts are worked by transferring the end 8 sts on ribber on to corresponding

empty Ns on main bed. Move the end 9 sts 3 Ns in. There will be 2 sts tog on 7th, 8th and 9th Ns from end. Push empty Ns to NWP. Transfer appropriate sts back to ribber to keep rib pattern correct.

## Knitting Instructions

### Sleeveless Top

#### BACK

With carriage at right and using

MY, cast on 160 [166, 178, 190, 196] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Transfer sts for 1x2 rib with 2 centre sts on ribber. Set RC at 000. Using MT-1/MT-1, K 10 rows. Using MT/MT, K 130 rows. RC shows 140. Adjust length at this stage, if required.

#### SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows \*.

\*\* K 6 rows. Dec 3 sts at each end as described in notes \*\*.

Rep from \*\* to \*\* 5 more times. ►



# Clubs & Classes

## Who's coming out clubbing?

The doors are always open at machine knitting clubs all over the country. You're sure of a warm welcome, a good laugh and, of course, the opportunity to share hints, tips and expertise with other knitters, beginners and experts...

### COME AND SAY G'DAY

We've received an e-mail from Evelyn in Western Australia, just after her knitting club had received Issue 24 - our January 2000 magazine. She tells us that all the members of the Murray District Machine Knitting Group enjoy the good read! There are around 20 knitters in the group and the club meets every Wednesday morning. Members share all their hints & tips and there's also someone to deomstrate each week.

"Keep up your good work", Evelyn urges and if other readers would like to get in touch, her e-mail address is:-

**emgwhood@telstra.easymail.com.au**

### MAKE FRIENDS IN LEEDS

Members of the **Crossgates Machine Knitting Club** meet on alternate Thursday evenings from 7.30-9.30 pm. The venue is Seacroft Methodist Church Hall, The Green, Seacroft and Susan Baddams is club secretary. This is a small, friendly club and members enjoy visiting speakers and trips out to places of interest. They also arrange club demonstrations, discussion evenings and members take part in problem-solving sessions. Susan will be pleased to let you have more details if you call her on 0113-269 4968.

### KNATTY KNITTERS

Mrs J Hall has sent us brief details of the Knatty Knitters in YEOVIL. Members meet on the 3rd Wednesday of each month from 10.00 am to 2.00 pm at Morley House. Please call Mrs Hall on 01935-862603 for more details.

### FRIENDSHIP & HELP

The **Sherborne & District Machine Knitting Club** is run to offer friendship and help to machine knitters in Dorset. It encourages knitters to further their skills in the craft and new members are always most welcome. Meetings are held on the 2nd and 4th Thursday of each

month from September to May. The venue is the (Age Concern) Day Centre, Digby Road, Sherborne at 7.45 pm for a prompt start. Subscriptions are just £8 per annum plus £1.50 per evening to include tea or coffee with biscuits.

The club owns a Knitmaster punchcard machine plus ribber, a Brother 840 and a basic Vogue machine. All machines are available at each session for demonstrations and members' use. There's also a very comprehensive library of books, magazines and patterns for loan to club members. Many club members are very experienced machine knitters and they are both willing and able to help newer knitters with problems. They also give lessons and demonstrations to anyone needing help, advice or encouragement.

Speakers and events are advertised locally and the forthcoming programme includes guest speaker **Debbie Kendall** talking about Half Milano on April 13th. The club also takes part in the Southern Knitting Exhibition at Shepton Mallet from the 13th to 16th April. There will be an Open Day on the 2nd September supported by Beryl Jarvis, The Button Lady and Undy Yarns. For more information, please call organiser **Pat Ivins** on 01963-34006.

### BIRTHDAY CELEBRATIONS

Organiser **Shirley Bone** can be justly proud of the **Sompting/Lancing Machine Knitting Club** as it prepares to celebrate its 10th birthday, in June this year. Members' enthusiasm has meant that the group's numbers have remained steady at 45 to 50 knitters throughout the past ten years! Shirley tells us that her wonderful ladies also kept the club going throughout her recent illness.

Club meetings are held in the WRVS building in South Street, Lancing on alternate Tuesday evenings from 7.30-9.30 pm.

They try to arrange a guest speaker for each alternate meeting and proudly include big names such as **Diane Bennett, Ann Brown, Jane Hawkins, Angie Gibbons, Sue Woolley** and **Sylvia Wynn** from **Forge Craft**. The club very much welcomes new members and Shirley will be pleased to let you have further details if you call her on 01323-492034.

### HERNE BAY

Club secretary **Jo Hyde** has written to remind us that members of the **Heron Machine Knitting Club** meet on the 2nd Tuesday and 4th Thursday of every month from 7.00-9.00 pm. The venue is the Porter Club House, Strode Park Foundation, Herne, near Herne Bay in Kent. Visiting speakers are invited to the club and there's a lovely, warm atmosphere with members helping each other. Jo Hyde has all the details and she looks forward to your call on 01227-360681.

### TAUNTON WELCOMES NEW KNITTERS

Members of the **Taunton Knitting Club** meet on the 1st & 3rd Tuesday of every month at 7.00 for a 7.30 pm start. Joan Savory is the organiser and the meeting venue is the AE Building in Harcourt Street. Club members support the West Country Hospice and they also knit for premature babies.

The club has knitters with Knitmaster and Silver Reed, Brother and Passap machines and also has two machines set up for demonstrations by members or guest speakers. New members are always welcome and Joan tells us that you don't have to be a machine knitter to join the group. Hand knitters are also welcome, so why not bring along a non-knitting friend to swell the ranks? For further information about this friendly group, please telephone **Joan Savory** on 01823-282164. ■

## Clubs Directory

Spread the word! Write in & get your club noticed!

Please enter our Club in the Clubline Directory ☐

Please change our Club's entry to the following ☐

Organiser's name

Organiser's telephone number

Name of club

Organiser's postal address

Town

County

Postcode

Full address of club meetings

Town

County

Postcode

Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine. Then, send the completed form to: **ClubLine, RPA Publishing, PO Box 1479, Maidenhead, Berks SL6 8YX**





# DesignaKnit 7

## File: Part 2 - Graphics & Tools



Continuing her introduction to the new version of this excellent software, **Diane Bennett** explains how to use the new tools and the graphics studio. If you are a beginner with either version 6 or 7 of the program, watch out for Diane's new series to "get you going".

### MIRROR TOOL

The **Mirror Tool** is an interesting new tool that makes it possible to draw while mirroring a pattern. By default, when the program opens, it is set to no mirrors - as shown on the left of Fig. 1.

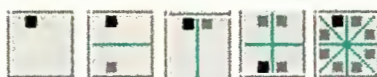


Figure 1

Click on it once and a horizontal line appears and anything drawn will be mirrored horizontally. The next click displays a vertical line for a vertical mirror, click again for two mirrors and once more for four mirrors - the kaleidoscope.

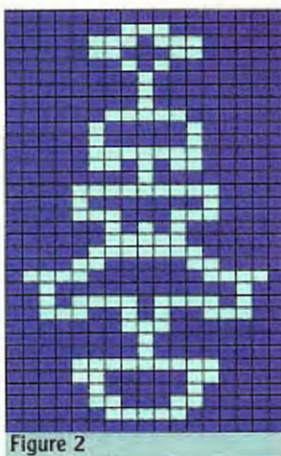


Figure 2

Try it first set to mirror vertically. Draw on one half of the grid and the pattern will then be repeated in the other half. The centre stitch is not repeated, as shown above in Fig. 2. By using two mirrors, one vertical and one horizontal, you can draw only one quarter of the design and the other three sections will be repeated, as for example when drawing a snowflake.

The kaleidoscope, which has four mirrors, is a wonderful tool, making it possible for anyone with only a little artistic ability to draw interesting and unusual designs. Try the effect of using a third colour, as shown in Fig. 4. After using the mirror tool, don't forget to click on it to return it to 'no mirrors' for normal drawing.

### 1x1 FILL TOOL

The two new fill tools are to the right of the mirror tool, as shown in Fig. 4. The left-hand tool is used to fill with a 1x1 pattern that is also known as Bird's-eye or seed stitch. Any shape can be filled with the 1x1 pattern, using



Figure 4

either set of stitches. Draw a circle. Click on the **Bird's-eye Fill Tool** to turn it on, then click on the left-hand Fill Tool. In the circle, place the crosshair tip of the fill tool on a stitch and click with the left mouse button to fill with the 1x1 pattern. Use the Undo

tool to remove the fill, then repeat with the right mouse button using the same stitch again. Notice that using the left mouse button fills one set of alternate stitches and the right mouse button the other set.

### PATTERN FILL TOOL

To the right of the Bird's-eye fill tool is the **Pattern Fill Tool**. Use this to fill any shape with any pattern. Start by drawing a small repeating pattern and saving this. Choose a shape to fill, for example, the circle in Fig. 5. Now click on the Pattern Fill Tool to turn it on. The open stitch pattern dialogue will open so that the pattern to be used to fill can be selected. Open the saved repeating pattern. Select the Fill Tool and use this to fill the larger shape with the repeating pattern.

When placed with the left mouse button, one complete repeat of the pattern would be at the bottom left corner of the grid. When placed with the right mouse button, the centre of the pattern is placed under the mouse click. This makes it possible to place

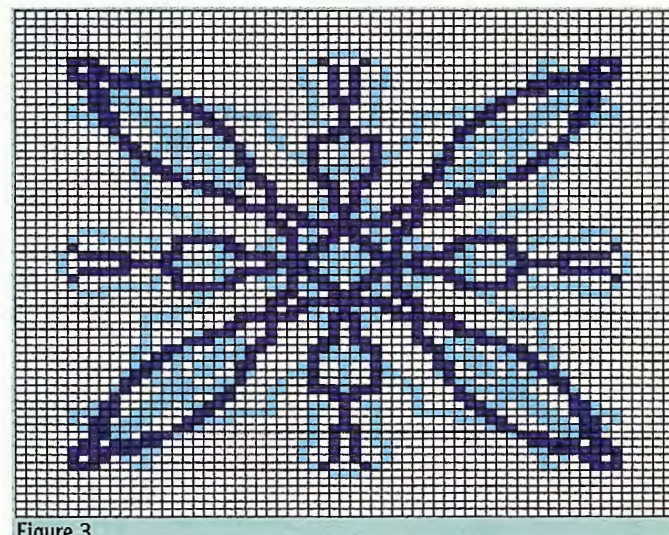


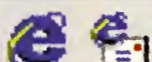
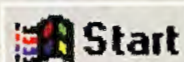
Figure 3

More details about all the changes, with a disk of sample designs that can be viewed and worked with are included in Diane's new book **DesignaKnit 7 for DK6 owners**. The book and disk costs £8.25 in the UK, £8.75 for Europe and £9.75 to addresses in the rest of the world.

This and Diane's other books and newsletter are available from:-

**Diane Bennett**  
9 Huntley Grove  
Nailsea  
Bristol BS48 2UQ

The books are £6.75 each and the newsletter, **DesignaKnit Link**, is £12.50 per year. If you are ordering by credit card, please state the card number, expiry date and the name on the card.



**DesignaKnit 7**



## General Information

### Cardigan & Sleeveless Top

#### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

#### MACHINES

This pattern is suitable for standard gauge machines with a ribber.

#### MATERIALS

Yeoman Sport 4-ply.

1 [1, 1, 2, 2] x 500 g cone in Damask (MY).

Please note that the cardigan and sleeveless top featured below can be knitted from two cones of yarn.

The fibre content of this yarn is 100% pure shrink-resist Merino Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-240 4464.

#### GARMENT WEIGHT

Cardigan in third size weighs 445 g.

Sleeveless Top in third size weighs 240 g.

## Diagrams

#### Cardigan

A = 46 [47.5, 51, 54, 55.5] cm

B = 37.5 cm

C = 23 cm

D = 31 [32.5, 36, 39, 41] cm

E = 19 cm

F = 18 cm

G = 22.5 [23.5, 25, 26.5, 27.5] cm

H = 20.5 cm

I = 43.5 cm

J = 13.5 cm

K = 44 cm



#### Sleeveless Top

L = 44 [46, 49, 52.5, 54] cm

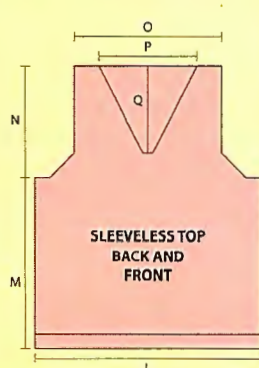
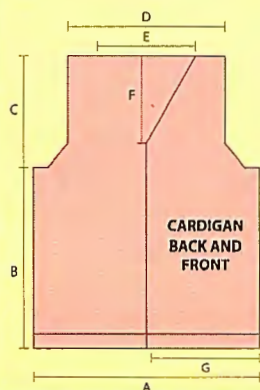
M = 35 cm

N = 23 cm

O = 29 [31, 34, 37.5, 39] cm

P = 19 cm

Q = 18 cm



◀ 106 [112, 124, 136, 142] sts. K 54 rows. RC shows 232. Place marker at each side of centre 68 sts. Cast off.

#### FRONT

Work as for Back to \*.

\*\* K 6 rows. Dec 3 sts at each end as described in notes \*\*.

Rep from \*\* to \*\* 2 more times. 124 [130, 142, 154, 160] sts. RC shows 160.

#### SHAPE NECK

Transfer centre 2 sts on to adjacent Ns. Push empty Ns to NWP. Push 61 [64, 70, 76, 79] Ns at left to HP. Cont on rem sts for first side.

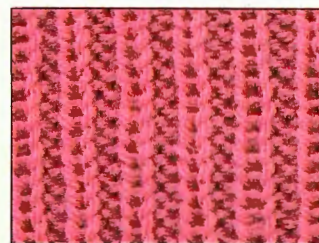
Cont to dec at armhole edge from \*\* to \*\* 3 more times and, at the same time, rep from \*\* to \*\* at neck edge 11 times. 19 [22, 28, 34, 37] sts. K 6 rows. Cast off. With carriage at left and using a transfer tool, push rem Ns from HP to WP. Finish to correspond with first side reversing shaping.

#### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

#### MAKING UP

Join shoulder and side seams. ■





# Look at Life

## What have I been knitting?

**Joan Lafferty** has been writing for **Machine Knitting Monthly** since it first started and her column is one of the most popular features in the magazine. She's not usually short of a word or two, but this month she started off with writer's block.

I think I'm "the oldest inhabitant" of the magazine and I always try to be on time with my articles. I think this is the first time I have been late! Whilst Anne was away when her sister was ill, Carole was keeping things going in the office and she called to ask if I had an article in preparation - and I hadn't! Unless there is something vital and new or I have had an excellent idea from someone else - and that's not too often! - I usually think over what I have been knitting in the last few weeks. This time, even that has more or less deserted me.

I was abroad for almost all of October, although I did manage to write a couple of articles in advance.

Having travelled half way round the world and back, I spent a good half of November trying

to get my body clock to realise that I was now wishing it to work in Greenwich time!

The following month and with apologies to Shakespeare, my nose was well and truly red and raw. "In December, keep yourself warm and sleep", goes the motto and the middle of the month saw me joining hundreds of others with a dose of either mild 'flu or a bad cold. Then, later on in December, the central heating packed up. I had to resort to a small electric heater in the sitting room and lighting the gas oven to warm the kitchen for meals and the inevitable washing up. The plumber got the central heating going, only to have it fail again

after about ten days. This time he had to get a new part that took three weeks or thereabouts so there was no visit to the knitting room during this period.

### WINTER WARMER

I have mentioned before that I have been given a lot of hand knitting balls of yarn to be used or sold in aid of the **Organ Restoration Fund** at the local Church. So, huddled over the electric radiator and watching the TV for light relief, I hand-knitted a big doll that can go into the next Bazaar.

A lady, who has had a lot of my knitted garments, then rang me to ask if I would make two pairs of bed socks for her. So, I actually did a bit of machine knitting in between all the "trials and tribulations". This is a very easy pattern, in fact I have also used it for socks without heels for a lad who took size twelve in shoes and could not get socks big enough. Perhaps you'd like the pattern:-

### BED SOCKS

**Any 4-ply acrylic yarn.**

Use Tension 3 for ribs and Tension 7 for the main knitting.

- ① Cast on 34 stitches on either side of centre "0".
- ② Knit either 30 rows rib or 60 rows in mock rib and turn up a hem.
- ③ Knit 150 rows in stocking stitch.
- ④ Take half the needles to NWP with the nylon cord.
- ⑤ On the other half, decrease one stitch at each end and knit 3 rows until 14 stitches remain. Cast off.
- ⑥ Work the other half of the toe to match.

### SQUARE BASHING

No sooner were the bed socks finished than the WI, to which I belong, decided to have a "knit in". We were all asked to make squares for Oxfam, so fourteen of us all met at the President's house and, to make it a bit more interesting, one member offered a prize of a bottle of home-made wine for whoever knitted the most squares.

Since the lady giving me a lift was late, many of the others had already knitted half a square before I could get out my knitting needles. (I did make amends by selling a few balls of double knitting yarn after the meeting!)

I never did hear who won, but if one lady is staggering a bit at the meeting tomorrow, I shall have a good idea!

I managed one square and a half. Finishing it off at home, it occurred to me that someone told me the garter carriage would take double knitting - although so far I have not tried this for myself. So, could I knit some of these balls with the knitting machine and the garter carriage?

There is one snag that instantly springs to mind - I would first have to wind all the balls of yarn on a wool winder. In fact, I'd possibly have to wind them twice because winding from a hand-knitting ball can make a very tightly wound ball and it is then necessary to re-wind it.

When all aloud the wind doth blow  
And coughing drowns the parson's saw  
And birds sit brooding in the snow  
And Joan's nose looks red and raw

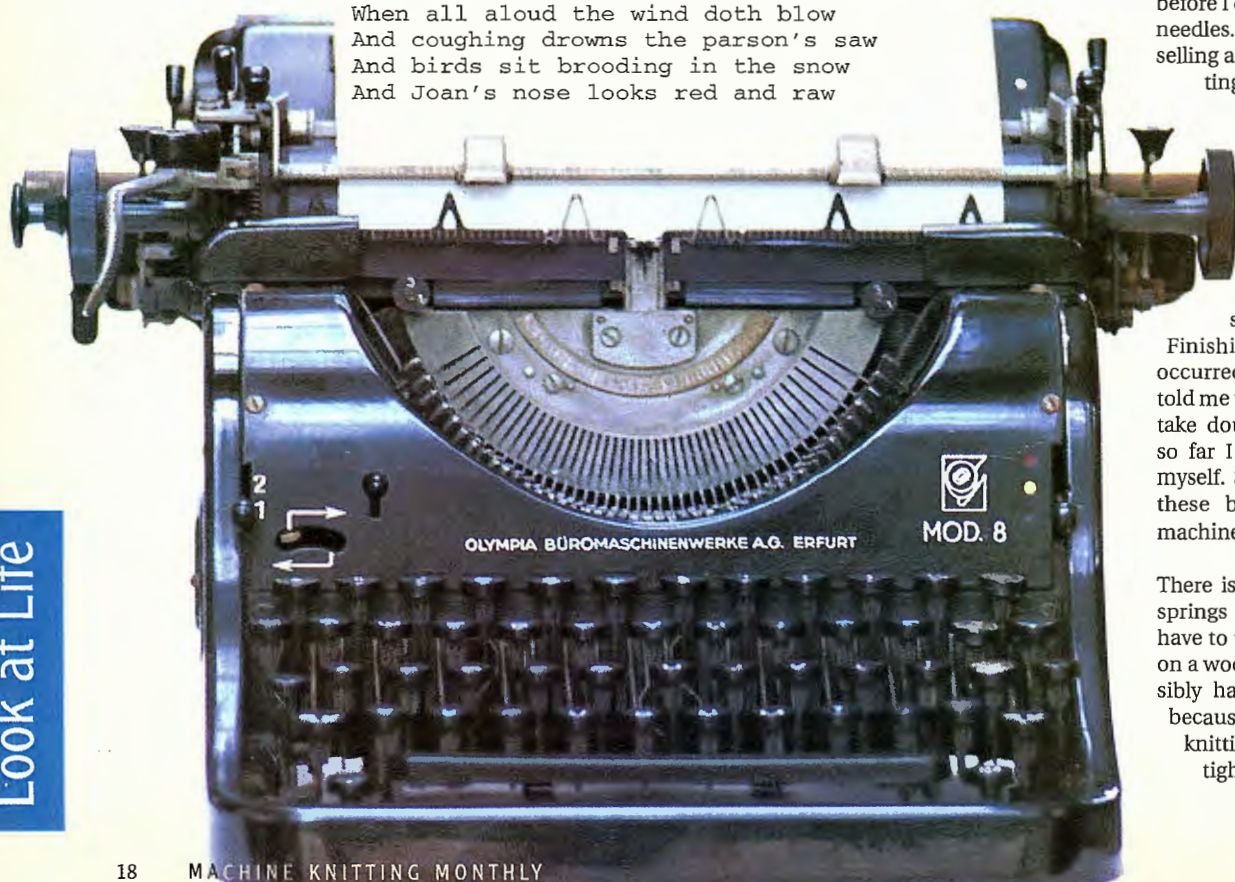






Figure 7

the pattern so that it fits to the larger shape. Fig. 5 shows an example - the small pattern used to fill the circle is at the top left. This was placed in the circle, with the crosshair of the fill tool exactly in the centre of the circle.

### THE GRAPHICS STUDIO

Compared with DesignaKnit 6, the conversion of a picture into a DesignaKnit stitch pattern is not only much simpler but also much more sophisticated. The Graphics Studio is now a separate part of the program, with its own icon on the left side of the screen.

First, open the picture that is to be converted to a DesignaKnit stitch pattern and select Picture. The example, shown in Fig. 6, is a picture of leaves taken with a digital camera. The windows then lead the user through the process of converting the graphic. In the first window, select the size of the picture when converted - this example was set as 160 stitches wide and the appropriate height was calculated to be 298 rows.

In the next window, enter the number of colours in a row - two for Fair Isle, two, three or four for jacquard, or any suitable number of intarsia. It is also possible to set the amount of Bird's-eye that controls the mix-

ing of colours. Experiment with this to produce the best effect for the type of knitting. The Bird's-eye was reduced to none for this example.

The next window is the **Woolbox**. Use the large dropper to select colours from the picture and drop them into the Woolbox. Turn the dropper off and click on

the required number of colours in the Woolbox, then Apply. Change the colours by clicking to select or deselect to improve the conversion of the picture. It is also possible to control the way in which colours combine using the small dropper.

Click OK to convert the picture and move to **Stitch Designer**.



Figure 6

Select the knit method appropriate for the number of colours in the converted stitch pattern. The completed stitch pattern is then displayed on the screen, as shown in Fig. 6. Don't forget to save it!

I do hope that you will enjoy experimenting with and using DesignaKnit 7. If you want to learn to use DesignaKnit 6 or 7, watch for my new series especially for the beginner, starting shortly. ■

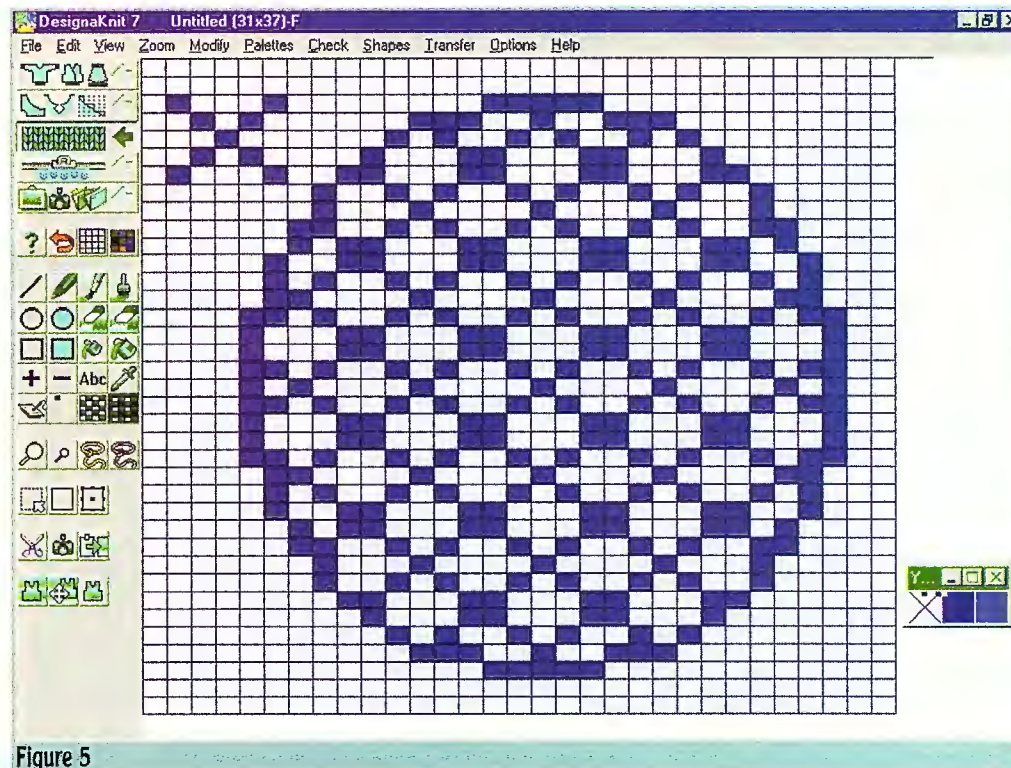


Figure 5



# Duomatic Update

## Part 13 - Release Stitch



**Doris Coutts** is helping everyone with a Duo 80 to get to know this super machine inside out! Having looked at colour changers in Issue 24, she now shows us how to use this simple accessory to knit perhaps one of the Duo's most mysterious stitches. She also shares some super ways of casting on.

In the January 2000 magazine - Issue 24, I mentioned uses for the colour changer other than just to change colour - and of course that includes the necessary changes for 2, 3 and 4 colour Jacquard! However, it can also be used to change different yarn textures, plies and so on. Shadow pleated skirts come immediately to mind, as well as "thick and thin" knitting, perhaps using three strands of 2/30s then switching to one strand, in either a toning or different colour.

As a useful exercise, I suggest you try experimenting with different yarn textures and plies, varying the number of rows between changes until you find a fabric that pleases you. Of course, putting in a few rows now and again of an expensive yarn against a plain background will produce a luxurious fabric without being too costly. You might also like to consider using a mixture of shiny and matt yarns, bouclé or tweed against a smooth yarn and so on.

I often start by threading up my yarn, forgetting to set up the nee-

dles first. If you happen to do this, park the yarn over in the colour changer, then set up your needles and run the empty locks across to align them, picking up the yarn on the return to the right. Remember also that it's always worthwhile, if you have a spare feeding eyelet in the colour changer, to keep it threaded up with waste yarn, ready to run your knitting off when you don't need to cast off with a finished edge.

### TAKE A LOOK

Now, let's have a look at Release Stitch. I've searched through the basic instruction books for the Duo 80 without much success. However, if you look in the little Duomatic stitch pattern book with the coloured cover, at the top of Page 49 you will see an example of this type of patterning, using Deco Card 80. The instructions are suitably scanty, so this stitch merits a further look. There are several different forms, so we will start with the one that uses the Deco to select certain needles on the front bed to pattern and then we mechanically drop the stitches from this bed only.

### AVOIDING LADDERS

First we must avoid the ladders which would come if we were to let the stitches go down into the ribbing, after any welt or band is completed. It is essential that all the front bed stitches be transferred to the back bed, so that at the start of patterning, all front bed needles are in working position, but empty.

### NOW LET'S KNIT

The standard way of knitting release stitch is as follows:-

Lock settings are N/HX

On the back bed, all needles are in working position

Handle down and Deco set to 4

Black strippers

The HX setting, which was briefly mentioned in the June 1999 issue, works as follows:-

- \* On Row 1 going from right to left, the front lock knits the needles with pushers in working position and slips the rest.
- \* On Row 2, working from left to right, the front lock slips all stitches, regardless of the position of the pushers.
- \* The back bed, of course, knits normally throughout.

Since we started with all needles on the front bed empty, after two rows the selected needles just have a single loop. The front lock is now detached and taken across to the left and back again, thus dropping the stitches and making small holes in the stocking stitch fabric being knitted on the back bed. These four rows are repeated throughout; but only two rows are actually knitted. So, when measuring your tension swatch, you must be careful to go by the row counter rows or else your garment will end up half-size!

### DECO SETTING

Although you are not knitting on Rows 3 and 4, because the Deco is still attached to the front lock the Deco must be set on 4. I have seen other patterns in which the

lock setting on the back bed is changed to GX for the two dropping rows. The yarn is removed from the locks and both are taken across together. (If the yarn remained in the locks, the front bed would again pick up the patterning stitches.) However, a better way than either of the above methods has evolved, especially if you use a motor - when any stopping to change levers and so on gets a bit tedious. You could try this out with Card 19 from the basic set.

Start off with a welt or tubular hem, but remember that you are virtually going to work with just one full bed of needles, so you might find a 1x1 rib easy to use for a sample. So, knit the welt or band and transfer the front bed stitches to the back bed. For a 3-ply yarn, I use a stitch size of 4½/4, slightly smaller on the front bed. Since, as we have seen, the back bed knits stocking stitch, you can use this as a guide as to the stitch size you will use. Set the machine up for Deco knitting as normal, with:-

- \* Deco on 4, handle down
- \* All needles in working position on both beds
- \* All pushers in working position on front bed
- \* All pushers in rest position on back bed
- \* Locks to be set to BX←/HX

Memorise the pattern as usual and join the Deco to the locks. Make sure you change to black strippers at this point, since the front bed only produces intermittent stitches. You also need to set the colour changer so that the locks can go into the area and have it set to change holders one and two automatically.

No1 will be up, ready to take your working yarn and the flap will be pressed under No 2, which contains an empty feeding eyelet. Now start your knitting - two rows with the yarn, into the colour changer, pick up the



Sample 1



## VERSATILE?

Talking of winding balls has just reminded me - how could I forget? I have been knitting a cardigan for myself! Amongst all this "bounty", I found some balls that did not seem to be double knitting. Unfortunately none of them had a band, so I could not sell them. However, the yarn looked very attractive. It was mainly white, shading off into grey and black with an occasional tiny length of mid-brown so I "sold" it to myself.

Hand knitters need to know the thickness, composition and amount of each ball of yarn; machine knitters are more versatile. Any number of tension pieces can establish which fabric seems to be best and using a Knit Leader or Knit Radar, the shape of the garment can be made to suit the knitter.

I have found that what is called 4-ply acrylic in hand knitting is thicker than that made especially for the machine. I normally knit the latter at Tension 7, so I tried Tension 8 for the first piece knitted with my white/fleck yarn. This was as stiff as a board, so I went up until Tension 9i seemed about right.

## IT'S MY MIDDLE NAME!

When it came to winding the balls, I discovered that three were not the same colour as the rest. These had a little less white, with maroon shades entering into the mixture. So now the problem arose! Would I have enough to finish the garment?

I did no more than adopt my usual practice in this situation - I started the body of the garment without any rib, casting on with an e-wrap. I had decided that since this was quite a firm fabric, I would knit a button-to-the-neck style of cardigan. This could double as an outdoor jacket on those spring days when the weather changes from hour to hour.

## TWO INTO TWO WILL GO

Having knitted the back and two fronts, I decided I had got enough yarn for the welts, so I knitted the sleeves in the usual way, starting with the rib. It is not difficult to pick up the "e-wrapped" stitches, transferring

for rib and knitting downwards, although a little time consuming. I always take my knitting off the machine on waste yarn and then cast off by hand, mainly because I like to have a little hand work to do while watching TV. (If I'm casting off on the machine, the last row must be very loose and this time, of course, I couldn't because my main tension was large in the first place.)

## PATCH WORK

I now have to pick up the neck stitches from the waste yarn before knitting the neckband and finally the button and buttonhole bands. If I have enough yarn left after all this, I think I will add some patch pockets. Had I been sure of the quantities from the start, I'd have knitted them in as I was doing the fronts. I have to admit that I'm not keen on sewing on patch pockets, but have reduced it to an exercise that is as painless as possible.

I start with the rib knitted on a fairly tight tension, then go on to stocking stitch and take the knitting off on waste yarn. I then backstitch through these open loops just above the welt. When it comes to sewing the sides, I take an end of a bright-coloured yarn and run a "darning thread" up the line of stitches on the garment. This keeps the line straight and the coloured yarn is easily pulled out when the stitching is complete.

## TIMELY TIPPLE

I have had another thought. Supposing I have a little competition of my own? I could set up the garter carriage and then, at the same time, knit another square by hand to see which of us works the quickest. (Can I include a garter carriage in the word "us"? I don't think I shall have a bottle of home made wine as a prize. I have given the garter carriage certain human characteristics in saying "us", but I doubt if this electric machine drinks wine - and maybe I shouldn't either! The knitting and writing of articles might suffer, so I had better conclude before the men in white coats come for me!

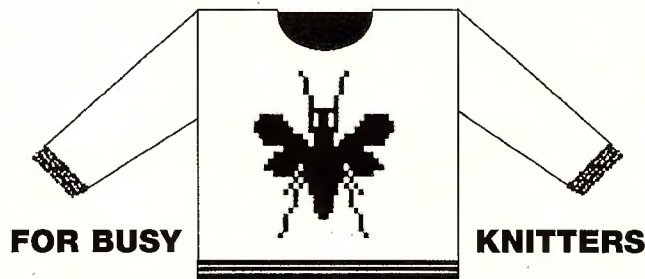
P.S. If I ever try this competition, I promise I will give you the result in another article! ■

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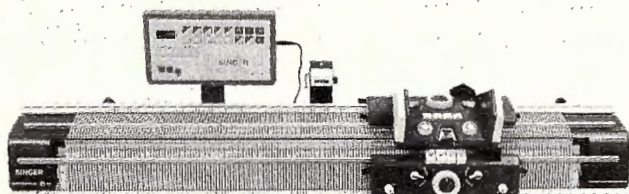
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# Kids' Sweater

Designed by Maggie Andrews

## Pattern Information

### MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 27, 29, 31] in.

Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13¼ [14½, 16, 17, 18½] in.

Sleeve seam 22.5 [25, 30, 32.5, 35] cm, 9 [10, 12, 13, 14] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

### TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

### NOTES

a) We used knit side of knitting as right side of garment.

b) When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.

### PATTERN

Transfer 4th stitch and every foll 7th stitch at left and right of centre 0 on to adjacent N. Push empty Ns to NWP. The needle set up is 6 Ns in WP and 1 N in NWP across the bed. There may be odd stitches at sides on some sizes.

Using MT+4, K 6 rows.

Starting with the centre block of 6 sts; pick up sts from first row knitted at MT+4 and place on to corresponding Ns, pushing them to HP.

Leave the next block of 6 sts at each side and push them to HP. Cont in this way across the bed until alt blocks of 6 sts have been picked up and all Ns are in HP (any odd sts at each edge should be treated in the same way where appropriate).

Set carriage to knit back to WP. Using MT-3, K 6 rows, making sure all sts knit off cleanly on first of these rows. Using MT+4, K 6 rows.

Starting with the blocks of 6 sts at each side of centre block (the blocks of 6 sts not picked up before), pick up sts from first row knitted at MT+4 and place on to corresponding Ns, pushing them to HP.

Leave the next block of 6 sts at each side and push them to HP. Cont in this way across the bed until alt blocks of 6 sts have been picked up and all Ns are in HP (any odd sts at each edge should be treated in the same way where appropriate).

Using MT-3, K 6 rows, making sure all sts knit off cleanly on first of these rows \*.

These 24 rows from \* to \* form patt.

## Knitting Instructions

### BACK

With carriage at right and using MY, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib.

\* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st \*.

Set RC at 000. Using MT, K 10 [10, 4, 0, 2] rows. Transfer sts and cont in patt. K 68 [82, 102, 116, 124] rows. RC shows 78 [92, 106, 116, 126]. Place marker at each end.

K 34 [32, 36, 34, 38] rows. RC shows 112 [124, 142, 150, 164]. Push empty Ns to WP, pick up heels of adjacent sts and place on to empty Ns. Cont in st st and MT \*\*.

K 18 [22, 22, 26, 26] rows. RC shows 130 [146, 164, 176, 190].

### SHAPE SHOULDERS

Set carriage to hold. Push 9 [10, 11, 9, 10] Ns at opposite end to carriage to HP on next 6 [6, 6, 8, 8] rows. Break yarn.

Set carriage to knit back to WP. K 1 row.

Place marker at each side of centre 34 [36, 38, 40, 40] sts. Using WY, K a few rows and release from machine.

### FRONT

Work as for Back to \*\*.

18 [22, 22, 26, 26] rows less have been worked to shoulder than on Back.



empty eyelet, two rows without yarn, thus dropping off the front bed stitches.

#### WHAT HAPPENS IS THIS:-

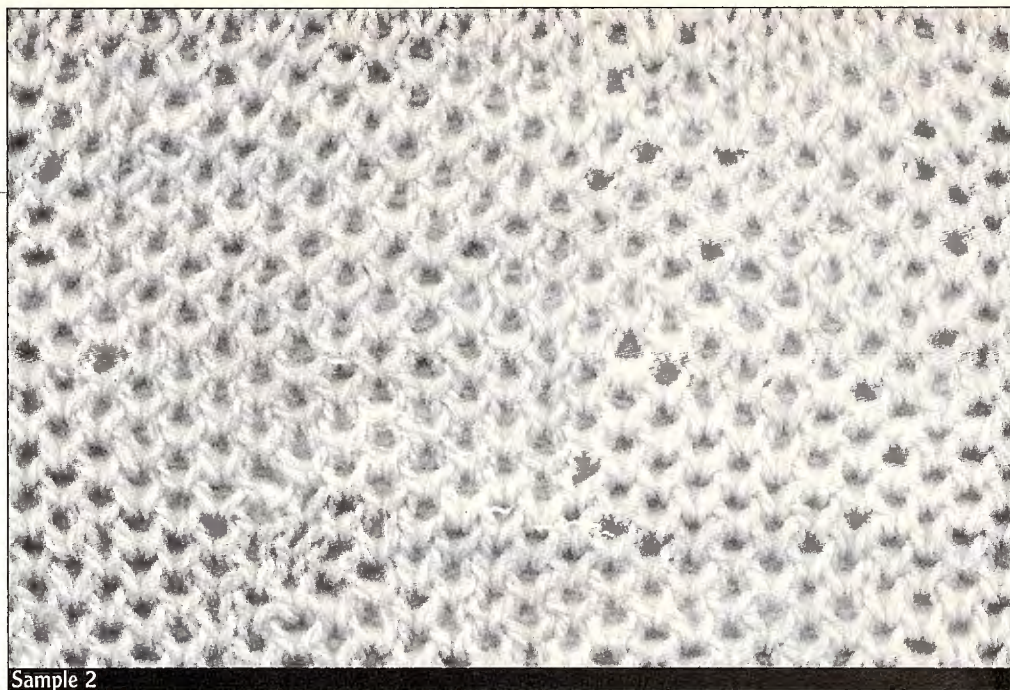
- ① On the first two rows, the rear bed knits one row, slips one row on the needles selected by the Deco.
- ② The arrow on the back bed lock brings up the back bed pushers to working position, so the back bed needles knit for two rows.
- ③ On rows 3 and 4, the arrow returns the back bed pushers to rest position. The back bed needles all slip, whilst the front bed needles, though again selected (the Deco is on 4, remember), can't knit because there is no yarn in the lock and the loops on the needles drop.

So this action is purely automatic, which means if you have a motor, you don't have to stop at all! It isn't actually necessary to have an empty feeding eyelet in the second colour changer slot, but I get enough of a shock as it is to see the lock going across without yarn, let alone with no feeding eyelet at all!

#### WHICH CARD?

Cards for this method of release stitch can be found in the catalogue of Deco Cards 101-330 and the letter to look for here is J. For example 139, 140, 150, also 50, 69, and 77 - a card which will knit practically every stitch in the repertoire! You can also look among the cards marked with the letter F. This is actually for transfer lace, using one of the transfer carriages, but very often these patterns are also suitable for release stitch.

The characteristics of such cards are very similar, namely that you should not have two holes punched together either horizontally or vertically and this also holds good for most transfer lace. Release stitch makes a daintier type of fabric than transfer lace, in which whole stitches are transferred, rather than just the one loop. Sample 1 is knitted with card 199, giving an attractive filled diamond pattern, while card 39 will give a neat diamond outline that can be used for baby garments, since the design is small.



Sample 2

#### WAYS & MEANS

There are other ways of knitting release stitch, some not needing the Deco at all. You need to be guided by the pattern instructions as to how to knit a particular design. Some require the stitches to be released only after the whole piece of work is complete. However, if you are casting off stitches, for example at the underarm, it is essential that you release any stitches on the front bed before casting off. Once that is done, of course, you cannot get at the stitches to drop without cutting the yarn.

Sample 2 is an interesting fabric created in this way.

- ① Set up and do any welt in a 1x1 rib setting.
- ② Transfer the front bed stitches to the needles holding stitches already on the back bed.
- ③ Select the same needles again on the front bed and repeat the zigzag cast on.
- ④ Now set the locks to N/BX↔ and arrange the pushers on the front bed in a 1 up 1 down formation.
- ⑤ Using stitch size 4/4 for 4-ply yarn, knit the required number of rows.
- ⑥ At the end, drop all the front bed stitches right down the fabric.
- ⑦ Work a few rows on the back bed and cast off.



The result is quite a crunchy fabric, like a honeycomb, but although it will stretch, it has excellent recovery characteristics. Because the 3D effect will trap warmth, it would make very

good stoles, scarves and so on, while using a finer yarn would give a cobweb effect.

#### LOOK, NO CARD!

If you have the mauve stitch pattern Book No 1, look at Pattern 17 on Page 7. Here the stitches are dropped off after 6 rows. No card is needed, all the needles are in work on the back bed and there are two in work and one out of work on the front bed. Pushers are arranged under front bed working needles in a two up and two down setting. Lock settings are N/BX for six rows, then two rows on GX/N← without yarn. The arrow changes the position of the pushers on the front bed so that the pattern sections are alternated.

This makes a kind of bubble stitch that I used many years ago to knit a bed jacket from Model Book No 2. I think this must have been on my old pink Passap, before I started writing up notes of all my knitting in 1974. By the way, if you can get hold of any early Model Books, they are worth their weight in gold, especially Book 1. Mine is so tattered, it has its own plastic slip case and it is true to say that I have knitted more from Model Book 1 than all the other Model Books put together!

#### HINTS & TIPS

One tip is that for all release stitch fabrics, it is a good idea not to have the first two or three needles at each end in work on the front bed. This will give you a clean edge for making up your garment and as you are using black strippers, the needles will knit satisfactorily.

If you want to try out a few samples without the necessity of casting on and then transferring stitches, it is useful to know how to cast on on one bed only. The Instruction Book gives you a couple of ways to do this on Page 44. Although both of these methods are given for the front bed, if you want to start on the back bed, merely reverse the instructions.

If you own a set of cast-on combs, here is an alternative method. Put every other needle into working position on the back bed. Don't have any strippers in the locks to start with. With the bump in the comb to the back and the wire in, hold the comb against the back bed so that the top is just above the needle heads. The bars on the comb should be aligned with the flow combs on the back bed, allowing the needles to pass through the gaps in the comb. Tilt the comb forward towards the front bed and, using a stitch size two whole numbers more than for normal stocking stitch, knit one row carefully from right to left. Let the comb drop forward on to these stitches, then bring up the needles in between to normal working position. Knit one row, insert the black strippers and continue knitting.

Next time, I have a few more tips to give you about ways of casting on and perhaps we can have a look at the use of a motor, as I know many people find one beneficial when knitting with the heavier locks of the Passap. I hope you enjoy trying out the ideas for release stitch and that we may see some of your garments when they are finished! ■



# Child's cardigan

An MKM design in Uppingham yarn

The tuck stitch series is one of our most popular features, especially since we have also included stocking stitch instructions for these classic designs. This month, we have a child's set-in sleeve cardigan in either tuck or stocking stitch with a round neckline or a collar and long or short sleeves.

The pattern is written in six sizes and we've used **Uppingham Yarns 4-ply Acrylic**. There's a wide colour range, it's easy to knit, wonderfully soft and represents excellent value. A 500g cone costs just £3.50 and you should be able to make

two, three or even four small garments from one cone! Our combination gives you:-

\* Round neck, set-in sleeve, stocking stitch cardigan with neckband or collar and long sleeves in 6 sizes.

\* Round neck, set-in sleeve, stocking stitch cardigan with neckband or collar and short sleeves in 6 sizes.

\* Round neck, set-in sleeve, tuck stitch cardigan with neckband or collar and long sleeves in 6 sizes.

\* Round neck, set-in sleeve, tuck stitch cardigan with neckband or collar and short sleeves in 6 sizes.

MY, cast on 44 [47, 51, 54, 58, 61] sts at right of centre 0 in 1x1 rib. Work as for Back from \* to \*.

\*\* Set RC at 000. Using MT, K 32 [32, 32, 32, 36, 36] rows.

## PLACE POCKET LINING

Counting from the right edge, miss 7 [9, 9, 11, 11, 13] sts, slip next 29 [29, 32, 32, 35, 35] sts on to a stitch holder. With P side of Pocket Lining facing, replace sts of last row worked in MY on to empty Ns. Unravel WY. K 40 [56, 72, 88, 96, 96] rows. RC shows 72 [88, 104, 120, 132, 132]. Knit 1 row extra for Left Front.

## SHAPE ARMHOLE

Cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every row until 34 [37, 39, 42, 44, 47] sts rem, then on every foll alt row until 30 [32, 34, 37, 39, 41] sts rem. K 17 [19, 19, 23, 25, 27] rows. 15 [15, 17, 17, 21, 21] rows less have been worked to shoulder than on Back.

## SHAPE NECK

Cast off 3 [3, 3, 3, 3, 4] sts at beg of next row. Dec 1 st (2 sts in) at neck edge on every row until 18 [19, 20, 22, 23, 24] sts rem. K 5 [4, 5, 4, 7, 7] rows.

## SHAPE SHOULDER

Cast off 5 [5, 5, 6, 6, 6] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 3 [4, 5, 4, 5, 6] sts \*\*.

## LEFT FRONT

With carriage at right and using MY, cast on 44 [47, 51, 54, 58, 61] sts at left of centre 0 in 1x1 rib. Work as for Back from \* to \*.

Now work as for Right Front from \*\* to \*\* reversing shaping by noting alteration in the number of rows worked and reading left for right.

## LONG SLEEVES

With carriage at right and using MY, cast on 42 [44, 48, 50, 52, 54] sts at centre of machine in 1x1 rib.

Work as for Back from \* to \*.

Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 5th [5th, 6th, 7th, 8th, 7th] row until there are 70 [74, 80, 84, 88, 92] sts. K 2 [13, 12, 5, 4, 15] rows. RC shows 72 [88, 108, 124, 148, 148]. You can adjust the length at this stage, if required.

## SHAPE TOP

\*\* Cast off 4 sts at beg of next 2

rows. Dec 1 st (2 sts in) at each end on every alt row until 48 [48, 52, 52, 44, 44] sts rem, then on every row until 28 sts rem. Cast off \*\*.

## SHORT SLEEVES

With carriage at right and using MY, cast on 64 [68, 74, 78, 82, 86] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 9th [9th, 10th, 10th, 10th, 10th] row until there are 70 [74, 80, 84, 88, 92] sts. K 5 [5, 6, 6, 10, 10] rows. RC shows 32 [32, 36, 36, 40, 40].

## SHAPE TOP

Work as for Long Sleeves from \*\* to \*\*.

## POCKET TOPS

Push 29 [29, 32, 32, 35, 35] Ns to WP. With K side facing, replace pocket sts on to Ns. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

## NECKBAND OR COLLAR

Join shoulder seams. Push 74 [80, 86, 92, 98, 104] Ns to WP. With K side facing, pick up 20 [22, 24, 26, 28, 30] sts up right side of neck, 30 [32, 34, 36, 38, 40] sts across back neck increasing 4 sts evenly and 20 [22, 24, 26, 28, 30] sts down left side of neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib.

## NECKBAND

Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

## COLLAR

Using MT-4/MT-4, K 14 rows. Inc 1 st at each end on next and every foll 7th row until there are 92 [98, 104, 112, 118, 124] sts. K 5 rows. Transfer sts to main bed. Cast off.

## BUTTONHOLE BAND

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 4 [6, 6, 4, 5, 7] rows.

\* Counting from each end, make

## Pattern Information

### Stocking Stitch Version

#### MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14½ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in (adjustable).

Short sleeve seam 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

#### TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

#### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

#### KNITTING NOTES

a) We used the knit side of the knitting as the right side of the garment.

## Knitting Instructions

### Stocking Stitch Version

#### BACK

With carriage at right and using MY, cast on 94 [100, 108, 114, 122, 128] sts at centre of machine in 1x1 rib.

\* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st \*.

Set RC at 000. Using MT, K 72 [88, 104, 120, 132, 132] rows.

#### SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 74 [80, 84, 90, 94, 100] sts rem, then on every foll alt row until 66 [70, 74, 80, 84, 88] sts rem. K 32 [34, 36, 40, 46, 48] rows. RC shows 120 [140, 160, 180, 200, 204].

#### SHAPE SHOULDERS

Cast off 5 [5, 5, 6, 6, 6] sts at beg of next 6 rows and 3 [4, 5, 4, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows over rem 30 [32, 34, 36, 38, 40] sts and release.

#### POCKET LININGS (KNIT 2)

Using MY, cast on 29 [29, 32, 32, 35, 35] sts by hand. Set RC at 000. Using MT, K 32 [32, 32, 32, 36, 36] rows. Using WY, K a few rows and release from machine.

#### RIGHT FRONT

With carriage at right and using



# General Information

## PATTERN RATING

\*\* Fairly easy for knitters with some experience. The tucks are picked up by hand and the pattern is not difficult once you've got into the swing of it!

## MACHINES

This pattern is suitable for standard gauge machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

## MATERIALS

### Bramwell Fine 4-ply.

1 [1, 1, 1, 1] x 500 g cone in Pink (MY).

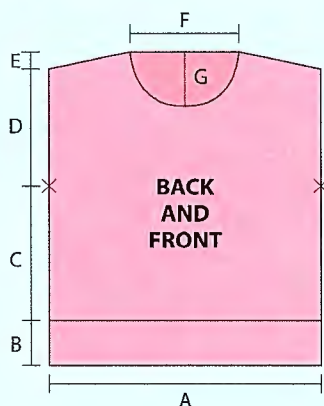
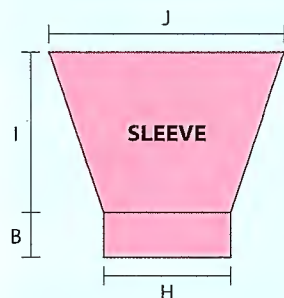
*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.*

## GARMENT WEIGHT

Finished garment in second size weighs 130 g.

## Diagrams

- A = 29 [32, 34.5, 37, 40] cm
- B = 5 cm
- C = 15.5 [18.5, 21, 23, 25] cm
- D = 13 [13.5, 14.5, 15, 16] cm
- E = 1.5 [1.5, 1.5, 2, 2] cm
- F = 11.5 [12, 13, 13.5, 13.5] cm
- G = 6 [7, 7, 8.5, 8.5] cm
- H = 15 [16, 17, 18, 19] cm
- I = 17.5 [20, 25, 27.5, 30] cm
- J = 26 [27, 29, 30, 32] cm



## SHAPE NECK

Set carriage to hold. Push 50 [54, 58, 63, 67] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Push 1 N at neck edge to HP on next 11 [12, 13, 13, 13] rows. 27 [30, 33, 36, 40] sts rem. K 7 [10, 9, 13, 13] rows.

## SHAPE SHOULDER

Push 9 [10, 11, 9, 10] Ns at opposite end to carriage to HP on next and foll 1 [1, 1, 2, 2] alt rows, K 1 row. Push Ns at right from HP to

UWP. K 1 row. Using WY, K a few rows and then release from the machine.

With carriage at left, push 38 [42, 46, 49, 53] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping and reading left for right.

Push rem Ns from HP to UWP.

Push 10 [13, 12, 17, 17] Ns at each edge from NWP to WP. Pick up sts from sides of neck and place on to empty Ns. Using MY, K 1 row.

Using WY, K a few rows and release from machine.

## SLEEVES

With carriage at right and using MY, cast on 46 [48, 52, 54, 58] sts at centre of machine in 1x1 rib.

Work as for Back from \* to \*.

Set RC at 000. Using MT, K 4 [4, 6, 6, 6] rows, transfer sts and cont in patt and at the same time keeping patt correct, shape sides by inc 1 st at each end on 4th [4th, 6th, 6th, 6th] and every foll 5th [5th, 6th, 7th, 7th] row until there are 78 [82, 88, 90, 96] sts. K 3 [10, 12, 7, 12] rows. RC shows 82 [94, 120, 132, 144]. Push empty Ns to WP, pick up heels of adjacent sts and place on to empty Ns. Cont in st st and MT. K 6 rows. RC shows 88 [100, 126, 138, 150]. Cast off.

## JOIN RIGHT SHOULDER

Push 27 [30, 33, 36, 40] Ns to WP. With K side of right front shoulder facing, replace sts on to Ns. With P side of right back shoulder facing, replace sts on to same Ns. Using MT and MY, K 1 row. Using MT+3, K 1 row. Cast off with a latch tool.

## NECKBAND

With carriage at right and using MT-3/MT-3 and MY, cast on 88 [98, 100, 114, 114] sts at centre of machine in 1x1 rib. Set machine for 1x1 rib knitting. Set RC at 000. K 20 rows. Transfer sts for st st. Using MT, K 1 row. With P side

facing, pick up 34 [36, 38, 40, 40] sts across back neck and 54 [62, 62, 74, 74] sts around front neck and place on to Ns. K 1 row. K 1 row by hand, pulling Ns back to NWP. Pull work forward to return Ns to WP. Cast off with a latch tool.

## JOIN LEFT SHOULDER

Push 42 [45, 48, 51, 55] Ns to WP. With K side of left front shoulder facing, replace 27 [30, 33, 36, 40] sts on to 27 [30, 33, 36, 40] Ns at right and pick up 15 sts from neckband and place on to 15 Ns at left.

With P side of left back shoulder facing, replace sts on to same Ns and pick up 15 sts from neckband and place on to 15 Ns at left. Unravel WY. Using MT and MY, K 1 row. Using MT+3, K 1 row. Cast off with a latch tool.

## PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

## MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half and catch down on inside very loosely to large loops. ■

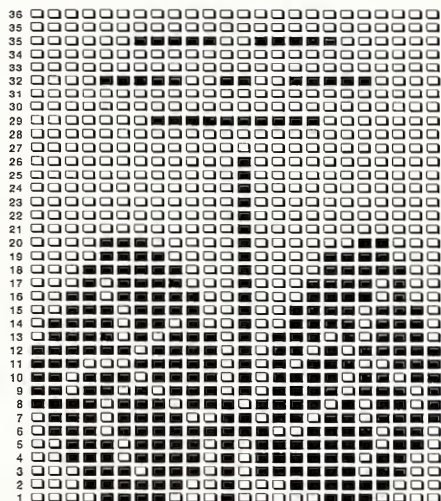


# Whoops!

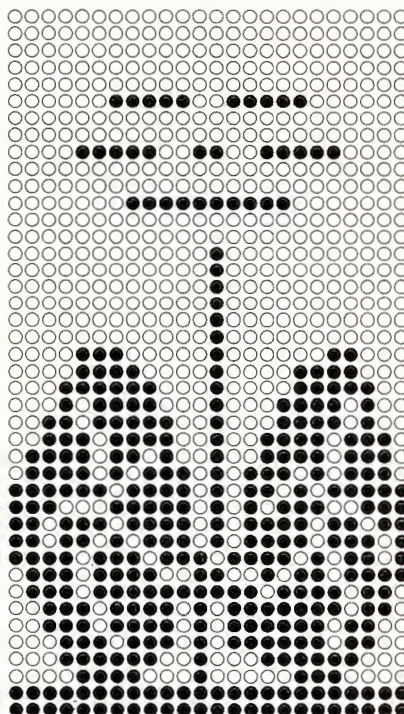
**It's not brain surgery, though, is it!?**

With apologies, we omitted the punchcard and electronic charts from two recent patterns. Here are the diagrams for Maggie Andrews' Jacket & Skirt, on page 26 of Issue 24 and the Unisex Waistcoat on page 10 of Issue 26.

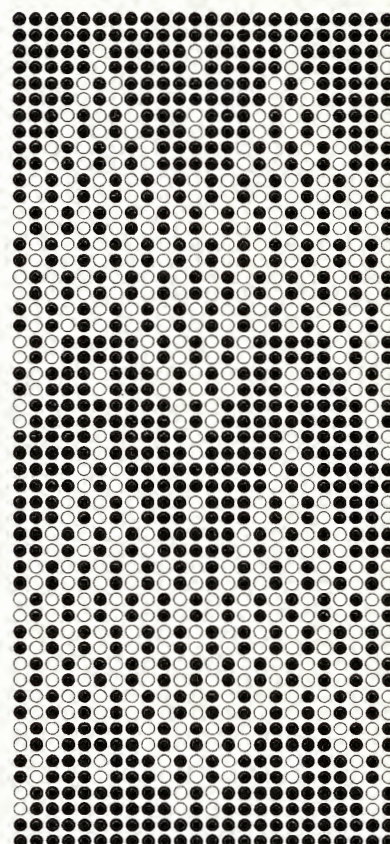
Maggie Andrews' Electronic Chart



Maggie Andrews' Punchcard Chart



Unisex Wasitcoat Punchcard Chart



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**Tel: 01234-217096**  
**Fax: 01234-271537**





## General Information

### Both versions

#### PATTERN RATING

\* Easy to knit.

#### MACHINES

Suitable for standard gauge machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

#### MATERIALS

Uppingham Yarns 4-ply

Acrylic.

##### Long Sleeved Version

1 [1, 1, 1, 1, 1, 2, 2, 2, 2] x 500 g cones in (MY).

##### Short Sleeved Version

1 [1, 1, 1, 1, 1, 1, 1, 2, 2] x 500 g cones in (MY).

##### Both Versions

8 [8, 8, 9, 9, 9] buttons.

2 stitch holders.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, a mail order brochure or colour charts please write to Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.*

#### GARMENT WEIGHT

Finished long-sleeved garment in third size weighs 185g; short-sleeved version weighs 155g.

## Diagrams

### Both Versions

A = 33.5 [35.5, 38.5, 40.5, 43.5, 45.5] cm

B = 6 cm

C = 18 [22, 26, 30, 33, 33] cm

D = 12 [13, 14, 15, 17, 18] cm

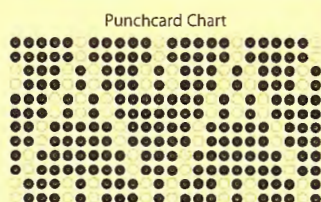
E = 2 cm

F = 23.5 [25, 26, 28.5, 30, 31] cm

G = 10.5 [11.5, 12, 13, 13.5, 14] cm

H = 5.5 [5.5, 6, 6, 7, 7] cm

I = 15.5 [16.75, 18, 19.25, 20.5, 21.75] cm



J = 15 [15.5, 17, 17.5, 18.5, 19] cm

K = 18 [22, 27, 32, 37, 37] cm

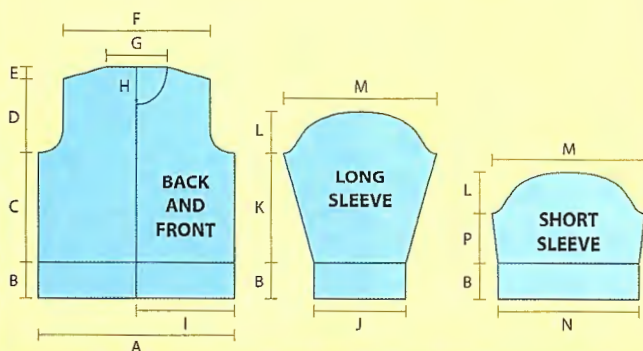
L = 6.5 [7.5, 8.5, 9.5, 11.5, 12.5] cm

M = 25 [26, 28.5, 30, 31, 32.5] cm

N = 22.5 [24, 26, 27.5, 29, 30.5] cm

O = 2.5 cm

P = 8 [8, 9, 9, 10, 10] cm



buttonholes over 4th, 5th and 6th sts, K 15 [17, 19, 22, 23, 23] rows; rep from \* 7 more times. Make buttonholes over same sts as before. (9 sets of buttonholes.) K 4 [6, 6, 4, 5, 7] rows. Cast off.

#### BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

#### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

#### MAKING UP

Join side and sleeve seams. Set in sleeves. Fold pocket tops in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Catch

down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold front bands in half lengthways. Neaten short ends then sew in position with buttonholes on right front for a girl or left front for a boy, taking bands 3 cm into collar if appropriate. Finish buttonholes and then sew on buttons to correspond. ■



# Cut & Sew

## Style goes soft

"Style goes soft" was the headline on the fashion pages of **Debbie Kendall's** daily paper. The article was promoting woolly bags as the latest accessory, at prices beyond a modest budget. Necessity is the mother of invention, Emily wanted one so Debbie set to work!

**W**oolly bags are indeed the latest accessory - a fact born out by visits with my daughter to all of the boutiques in Bournemouth during the January sales! The bags were unstructured and just simple rectangular shapes. They were either knitted in Fair Isle, decorated with appliqué or sequins and one just had a simple tassel at each end of its handle. The prices ranged from £10 to £40.00.

Seeing them and knowing that accessories like this are just a "one season wonder", especially for the very young, got me thinking about how I could make one

of my own. So, if you have never used cut and sew before, here is an excellent opportunity to have a go.

### MATERIALS

The materials that you will need for making a bag are as follows:-

#### Length of knitted fabric

Knit this using a tighter stitch size than usual, so that the knitted fabric is a little more stable. Press the knitted fabric at this stage.

#### Lining

A bought fabric would be best here, as it will give stability to the finished bag.

Figure 3

#### Narrow cord

This will be used to thread through the handles, again to give stability.

#### Decorations

These are optional, but it would be nice to add some sort of decoration such as beads or appliqué.

#### Notions

You will also need matching thread and a large press-stud for fastening the bag.

### MEASUREMENTS

The finished size of the bag I made was approximately 18cm wide, with a height of 31 cm. For those of you still working in inches, this converts to 7in x 12in. This is a perfect size for just taking a purse, lipstick, notebook and pen and is also the size of a lot of the bags in the shops. As a true machine knitter, I measured them!

### CUTTING OUT

- ① Cut out two rectangles, each measuring 20cm x 33cm. This will give you a seam allowance of 1cm. Round off the bottom edges as shown in Fig. 1.
- ② Cut out one length of lining 20cm x 64cm.

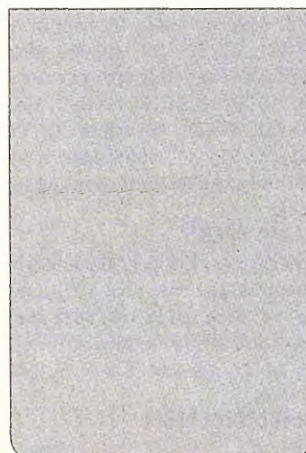


Figure 1

- ③ Cut out two rectangular strips, each approximately 3cm x 32cm. Also cut two lengths of narrow cord, each measuring 32 cm.

### MAKING UP

- ① First attach any decoration to the front of the bag.
- ② Take the two main pieces of bag with the right sides together and stitch the seam. Press the seam open and turn the bag to the right side.
- ③ Sew up the lining side seams, but leave a gap for turning the bag, as shown in Fig. 2.
- ④ Make sure that you leave the lining bag inside out.

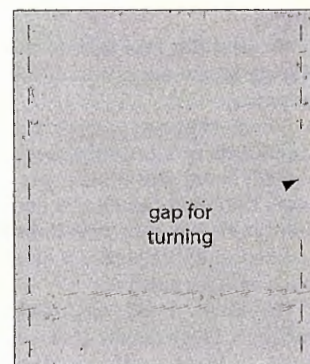


Figure 2

- ⑤ Take one of the handles. Fold it in half lengthways with right sides together and stitch the seam. Turn the handle through to the right side then repeat for the second handle. Thread the cord through and secure at each end as shown in Fig. 3.
- ⑥ Pin and tack the handles to the right side of the bag as shown in Fig. 4. (Remember that taking on a sewing machine is stronger than hand!)]
- ⑦ Place the main bag inside the lining bag so that the right sides are together and stitch all the way around the top edge. Turn the bag through the gap left in the lining and

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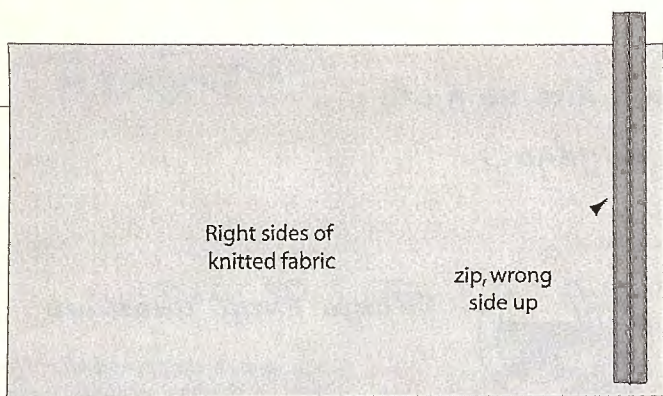


Figure 5

although this may be a little difficult, it's not impossible.

- ⑧ Sew up the gap in the lining and give the bag a final press.

I'm sure you'll agree that it's a simple, easy-to-make fashion item and, as I said before, an excellent project to learn that cutting knitting isn't difficult! Emboldened with my success, I decided to make a small zippered purse to go inside the bag.

#### MATERIALS FOR PURSE

##### Fabric

You need a length of knitted fabric, lining and a piece of polyester wadding.

##### Zip

This needs to be at least 1.5 cm longer than the width of the purse.

##### Notions

Matching thread.

#### METHOD

- ① Cut a rectangle of knitted fabric to measure twice the length of the purse by the width of the purse plus seam allowances. Cut the same size piece in lining and wadding.
- ② Put the three cut pieces together with the wadding in the middle. The knitted fabric is placed right sides up on to

the wadding and this is then placed on to the wrong side of the lining. Pin and tack through all three thicknesses together.

- ③ With the right sides together, pin the zip on to one upper edge of knitted fabric. Note that the zip may extend beyond the end of the purse. Using a zipper foot, sew along the zip tape closest to the top edge as shown in Fig. 5.

- ④ Fold the knitted fabric in half so that the right sides are together, then line up the other end of the purse with the zip tape. Pin, tack and sew together as shown in Fig. 6.

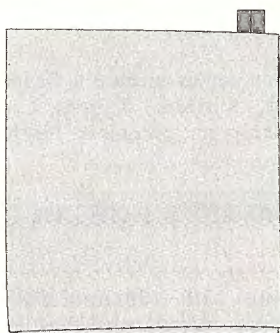


Figure 6

- ⑤ Open up the zip a little and pin the side seams, still with right sides together and with knitted fabric to knitted fabric and lining to lining. Stitch both seams leaving an opening in the lining on one side. You will have to sew over the zip which means that if your zip was too long, you can now cut off the end.

- ⑥ Turn the purse through to the right side, sew up the hole in the lining and then push the lining down into the purse.

Again, this is a very quick and simple way to make a small purse. It could be easily adapted so that you could make a bag for cosmetics or jewellery. I had great fun making them - and I hope you do, too! ■

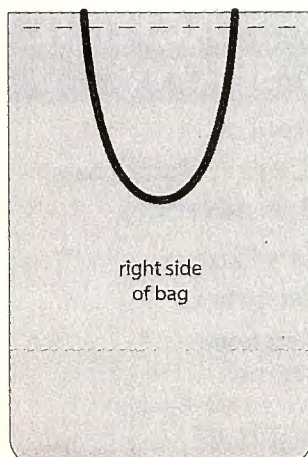


Figure 4

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# Club Speakers

To add your name to our speakers' list, just give us a call or drop us a line! You'll find the address on page 5.

But  
what about Club  
Outings?!? - Turn  
to page 43!

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**6  
APR**

Date - 6th - 9th April.  
Venue - Kings Hall, Belfast.  
Organisers - Nationwide  
Exhibitions.  
Telephone - 0117-907 1000.

**NOTTINGHAM  
MACHINE KNITTING  
SHOW**

**9  
APR**

Date - 9th April 2000.  
Venue - Harvey Haddon  
Sports Centre, Nottingham.  
Organisers - Alan Hunt.  
Telephone - 0115-922 3654.

## BERYL JARVIS

Clubs, have you  
seen my Info  
Slide show yet?



Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your club members' specific requirements - please call to discuss.

90 Asfordby Road  
Melton Mowbray  
Leicestershire LE13 0HR  
Tel: 01664-850418  
E-mail: berylj@foobar.co.uk

Other topics include a General  
Talk, Machine Knitted Lace,  
Making up, Jacquard, Brother

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Regrets the closure of Dunston Yarn Market on  
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**13  
APR**

Date - 13th - 16th April 2000.  
Venue - Royal Bath & West Showground, Shepton Mallet.  
Organisers - Nationwide Exhibitions, P.O.Box 20, Fishponds  
Bristol BS16 5QU.  
Telephone - 0117-907 1000. Fax: 0117-907 1001  
E-mail: user@nwe.co.uk Website: <http://www.nwe.co.uk>

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# Gift Boxes

Designed by Betty Meeds in 4-ply yarn

## General Information

### PATTERN RATING

\*Very easy to knit.

### MACHINES

We used a French Knitting Machine for our gift boxes. Alternatively, you can knit a cord on your machine, following the instructions in your manual.

### MATERIALS

Any 4-ply yarn.

Oddments in assorted colours.

Middle cardboard roll from a toilet roll.

Felt.

Cotton wool (the pleated type works best).

Card.

Lace and assorted trimmings.

Pon-pon.

Copydex adhesive.

## Pattern Information

### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

## Knitting Instructions

### CORDS

Using oddments of yarn, knit long lengths in several colours.

### MAKING UP

#### BASIC BOX

Take the cardboard roll and measure up from one end anywhere from 1.5 cm, ½ in to 4 cm, 1½ in, depending on how deep you would like your gift box to be. Measure around at intervals and mark with a pencil, then carefully cut around. Using this round, measure a piece of card

to make bottom of box. Cut out and glue to roll. Leave to dry. Measure knitted cord to fit around box, cut cord to fit, pick up stitches and join ends together. (I cut each round separately and find this looks better than winding a cord around from bottom to top.) When you have enough cords to fit box, glue each one in place. Start at the bottom, making sure the first cord is pushed well down to cover edges of bottom of box.

**N.B.** If you are lining the box with felt, do this before gluing on the last round of cord at top of box (see below).

Continue gluing rounds of cord to box, keeping joins together at what will be the back of the box. Cut a round of felt 5 cm, 2 in diameter and glue to bottom of box. (Use a colour either to match yarn or maybe use a contrast colour.

#### LINING A BOX

**To line a box with felt**

Cut enough felt to go around

inside of box, leaving some spare at the top to overlap top of box.

Glue into place, folding spare felt at top to outside and gluing into place.

Cut a round of felt for inside of bottom and glue into place.

To line a box with cotton wool Carefully pull a pleat of cotton wool to fit inside box. Secure with a spot of glue.

### LIDS

**To make a flat lid**

Cut a round of card 5 cm, 2 in diameter and cover one side with felt. Glue rounds of cord to other side, starting from outside of lid. Make a small handle with cord and glue into place. Decorate as required.

**To make a domed lid**

Starting from centre, coil cord round sewing into place as you go. Continue in this way until lid is the size you require. Sew to box at the back to make a hinged lid. Decorate as required. ■



#### PINK & WHITE BOX

The pink and white box is knitted using two yarns together. The square lid is a piece of card 4.5 cm, 1¾ in square. Cover both sides with felt. Glue cord around edge and glue pon-pon to centre. Decorate as required.



# Fun with Tartans

## Part 4 - The Menzies Tartan

Last month, **Heather Reed** dusted off her ribber and colour changer for the MacDonald tartan. This time she looks at three different versions of the Menzies Tartan - for everyday wear, hunting and dressing up for special occasions.

**T**his month as promised, I have three tartans to show you - all from the same clan. Many clans have more than one tartan and each one was designed to be worn on specific occasions. The most common are dress tartans for ceremonial occasions, hunting tartans and one for normal, everyday wear.

The dress tartan tends to be quite bright and striking, designed to advertise your presence at a party. It was often accompanied by a matching sash and bonnet, as well as a large and decorative sporran. Ladies also wore a sash over their evening dress and there was - and still is - a code of practice stating that the sash should be worn over the right shoulder and tied in a bow at the left hip. Interestingly, in some parts of the highlands, it is said that if a lady wore her sash from left to right, it indicated that she was in "an interesting condition" and so should be handled with care on the dance floor! By contrast, the hunting tartan is often very subdued and is designed to be as invisible as possible while stalking game.

This time, I'll be looking at three versions of the Menzies tartan -

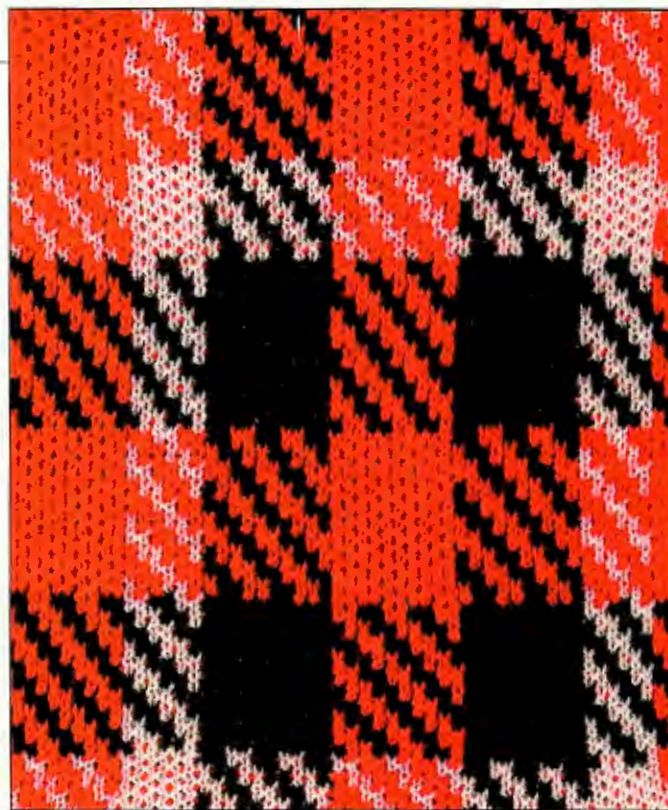
the one for everyday wear, the dress tartan and the hunting tartan. The name Menzies comes from the original home of the family in Mesnieres, Normandy. They did not just have Scottish connections - they were the ancestors of the Dukes of Rutland as well as of the Menzies clan and in England had the surname "Manners". The first chief, Sir Robert de Meyneris, became chancellor to King Alexander II in 1249. He was rewarded with lands in Glen Lyon and Atholl, which became the basis of the Menzies clan.

Sir Robert's grandson, also called Robert, fought with Robert the Bruce and, as a result, the clan gained even more land. However, it was not until the time of the 8th chief - yet another Robert! - that the Menzies castle was built at Weem in 1488. The clan continued to grow in power and in 1665, Sir Alexander Menzies was even created a Baronet of Nova Scotia.

They continued to fight for the Scottish cause, taking part in the Battle of Worcester in 1651 and leading the charge that broke the ranks of the British at the battle of Killiecrankie in 1698. Later, in the 1700s, their lands in Glen Lyon provided shelter for refugees from the Battle of Culloden.

The clan survived until 1910 when Sir Neil Menzies, the Baronet and clan chief, died without leaving a male heir. His sister, Egidia succeeded to the estates, but they were sold when she died in 1918. Menzies Castle fell into

disrepair and was even used as a Polish army depot during the Second World War! How-



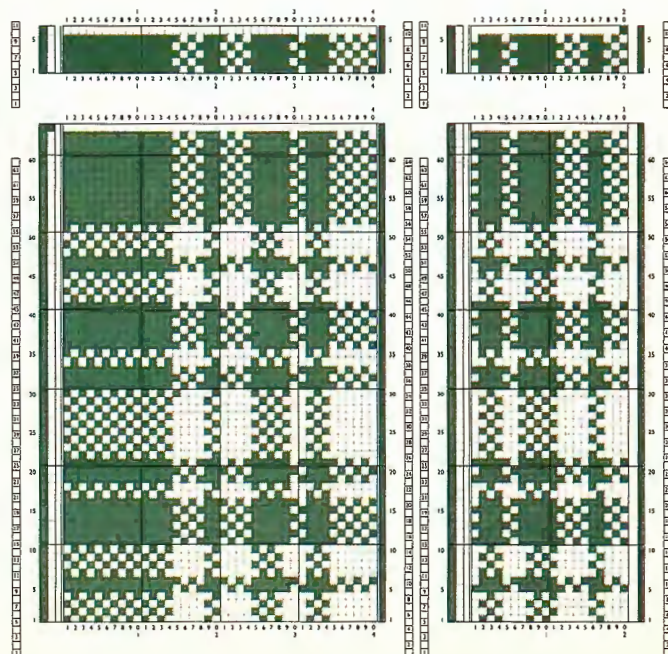
ever, the Menzies Clan Society, who took it over in 1957, saved it from total ruin and it now acts as the clan heritage centre.

### THE DRESS TARTAN

Now to the tartans! I'll start with the dress tartan, which uses just two colours, Bright Red and White. The pattern repeat is over 60 stitches and 62 rows and it is quite a complex design that's guaranteed to be seen from a distance! There are some long floats, but not too many to

handle if you use the "hooking up" method I described last month. It is also quite possible to knit this tartan using single bed Fair Isle if you wish. It would make a very striking winter jacket and be perfect for hats and scarves.

To knit the design, use 4 ply yarns with the tension dial set at approximately 7. Use White as the main colour with Red as the contrast. If you are using your ribber and colour changer,





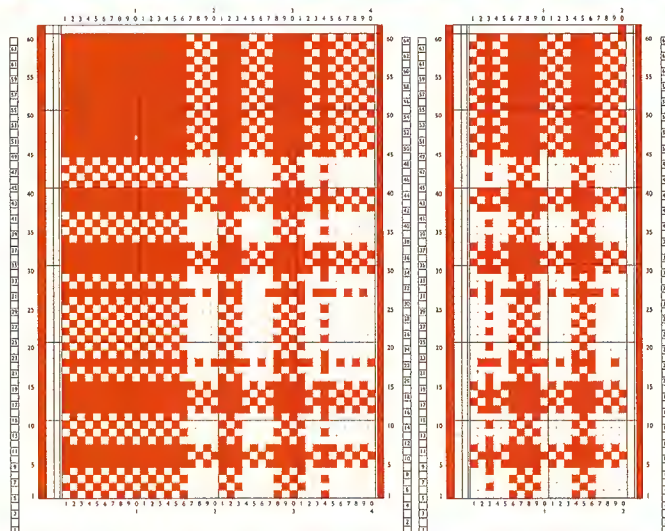
thread up with White as Yarn 1, Red as Yarn 2 and use 3-ply yarns at approximately Tension 3/3. Passap users should knit using Tech 180 or 187 and stitch size  $3\frac{3}{4}/3\frac{3}{4}$ .

### THE HUNTING TARTAN

The hunting tartan is quite different from the dress version. In order not to be seen in the undergrowth, the colours are once again the familiar red and dark green that we have used in previous months. It is another two-colour tartan that's 60 stitches wide by 68 rows long, with a combination of broad and narrow checks. As with the dress tartan, there are a few long floats, so it can be knitted in single bed Fair Isle as well as double bed jacquard. Use the tensions outlined for the dress tartan, using Red in Feeder 1 and Green in Feeder 2.

### THE EVERYDAY TARTAN

Finally, here's the tartan that was used by the Menzies clan for everyday wear and on the battlefield. If you have not dug out your ribber and colour changer



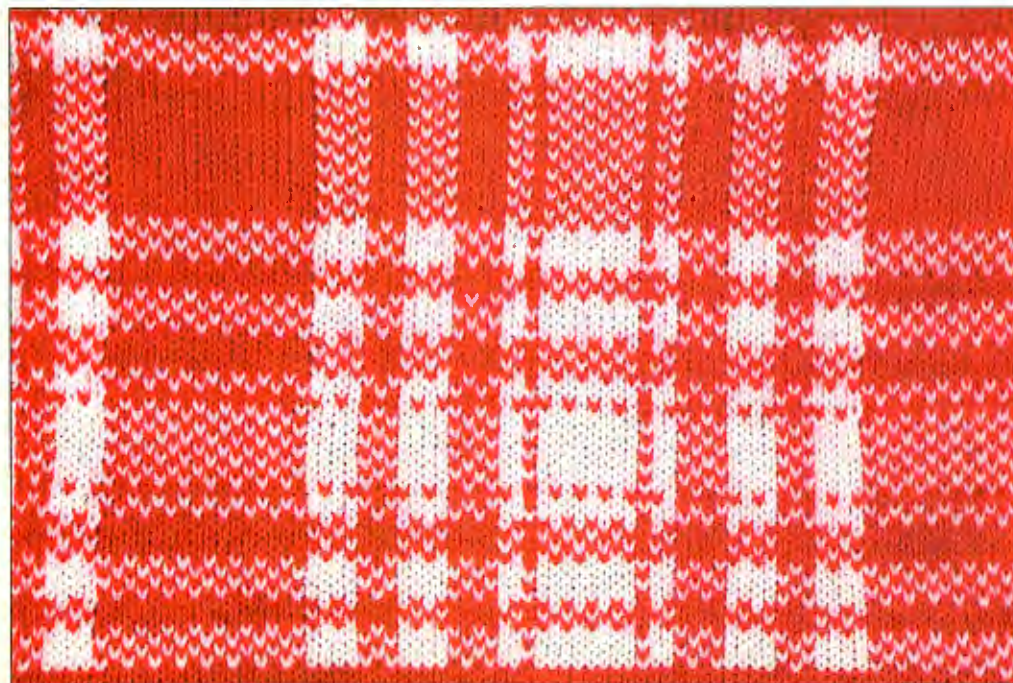
yet, now is the time! This is the first three-colour tartan so far in this series and because it needs three colours, it is not possible to knit it using single bed Fair Isle. It is well worth the extra effort though, as a third colour really adds another dimension to the tartan pattern.

The Menzies tartan is quite an easy one to start with, if your double jacquard knitting is rusty! The checks are very regular and it is easy to see if you make a mistake. The colours are Bright Green, Bright Red and White, so it also make the stitches very easy to see! The swatch shows the Passap version, but it looks just as good knitted on a Brother or Silver Reed machine.

Thread the machine with 3-ply yarn and have Red in the first feeder, White in the second feeder and Green in the third. Knitters with Japanese machines should try Tension 4 on both main bed and ribber. Passap knitters can use Tech 195 (Bird's-eye jacquard) for a firm fabric, or, for a more "scrunchy" look, try Tech 199, which tucks on the back bed. I find stitch size 4 on both locks is about right.

That's it for this month and I hope you enjoy experimenting. Next time, I'll be back to two-colour tartans with a couple of very eye-catching plaids. By the way, did you know that the word "plaid" simply means "blanket"?

Reader cards & electronic charts continue overleaf. ▶





## YARNS SUITABLE FOR TARTANS

The best yarns to use for knitting tartans are fairly heavy 2-ply yarns - either with 100% wool or high wool content. Alternatively, use good quality 3-ply yarns. Those with a 20% wool content make an especially good fabric. Acrylic 3-ply yarns are fairly good, but are generally in more garish colours than those containing a small proportion of wool.

## MOST COMMONLY USED COLOURS



### Carmine-type Reds

These are generally more muted than the bright scarlet shades and are used a great deal.



### Muted Yellows

Mustard and Old Gold shades are preferable.



### Green

Bottle Green and Emerald Green are extensively used.



### Black

Black is used in great quantity because it is the main base colour for most tartans.



### Blue

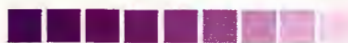
Royal Blue generally gives a better effect when used with Bottle Green. Navy Blue is present in some tartans, but is usually a little too dark for most colour combinations.



### Grey

A mid to dark Grey is often used in conjunction with Black, Cream or Off White. If it is too light, the contrast is not sufficient to bring out the plaid pattern.

## OCCASIONALLY USED COLOURS



### Mauve

Heathery shades of Mauve are present in a number of tartans.

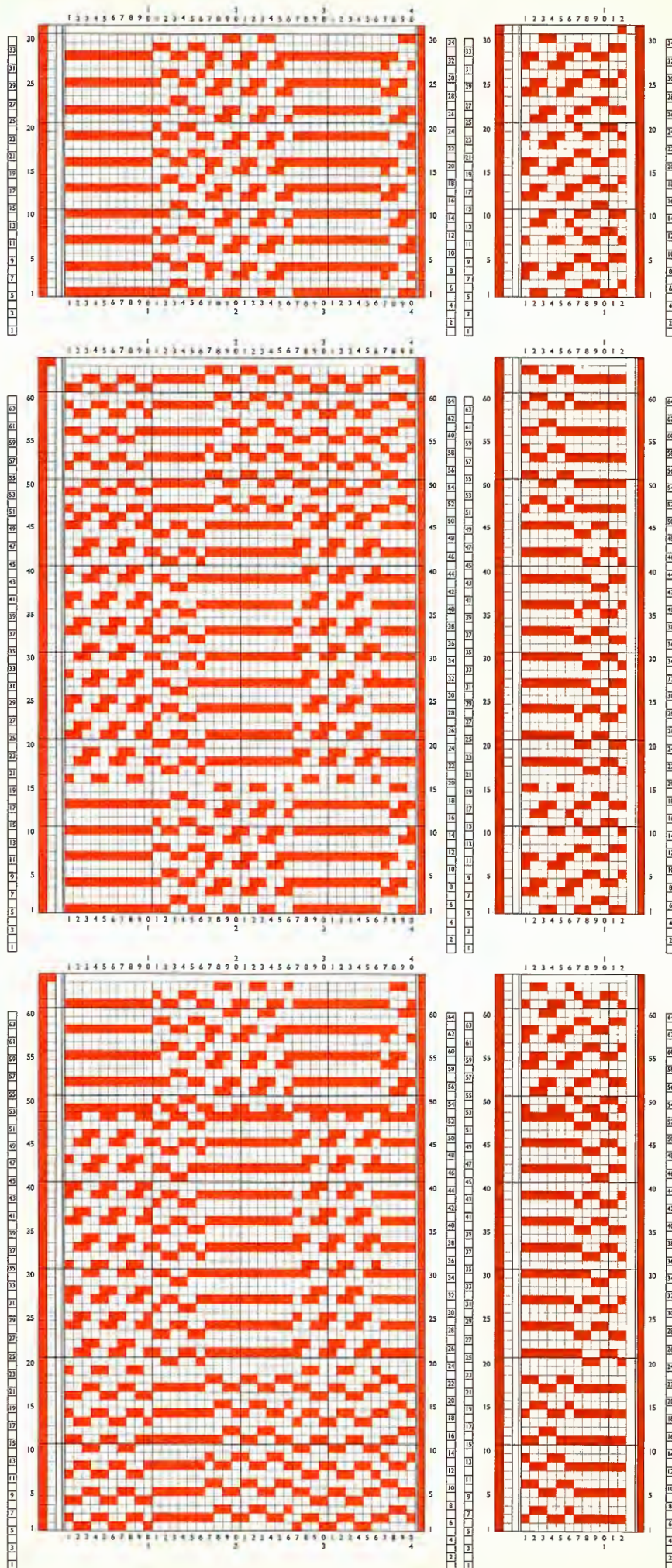


### Sky Blue

This colour is used only in a few plaids and usually in conjunction with Mauve.

Heather's series gives you the ideal opportunity to raid your stocks of yarn to try out her tartan patterns. If you don't want to use the designs for garments, don't forget that they also make amazing blankets, rugs and throws. Heather has a wide selection of designs and can also supply patterns on disk. For further information, please contact her direct at the following address:-

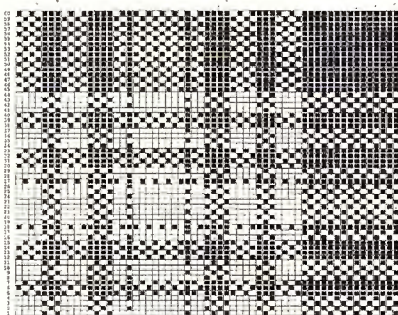
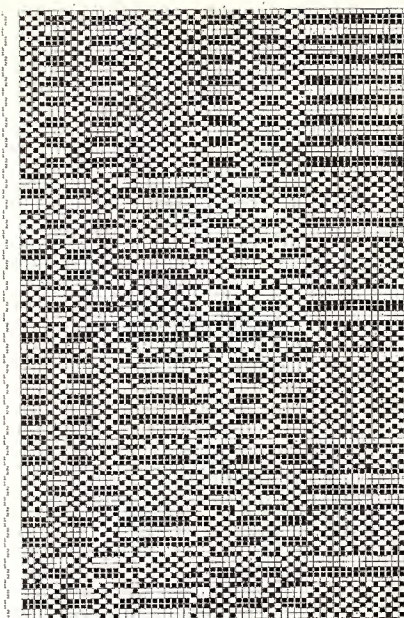
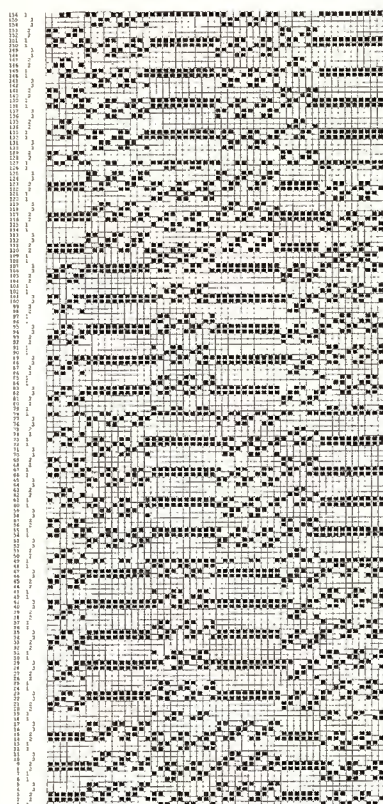
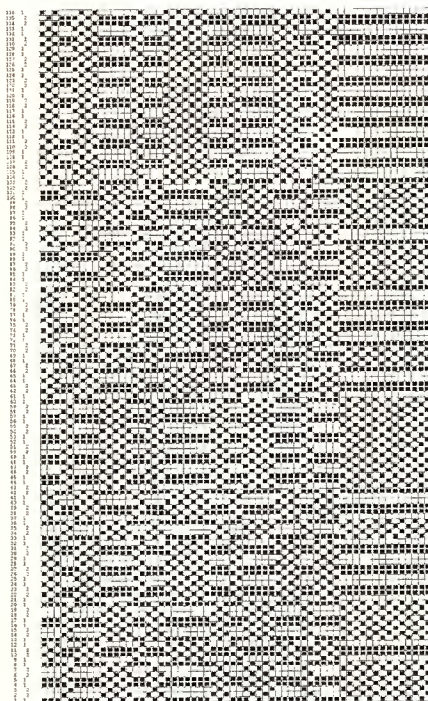
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**GLASTONBURY, Somerset BA6 8AB**  
**Tel:- 01458-832410**  
**E-mail:- heather@lastings.softnet.co.uk**





## Electronic Charts

There are an awful lot of charts with this month's article, so we've had to reduce them in size to fit them all in. If you'd like any of them printed out at full size, please write to Heather Reed direct at the address shown on the previous page.



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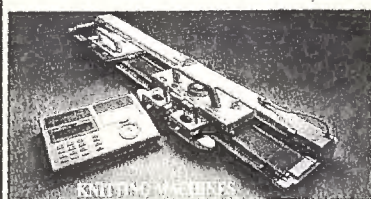
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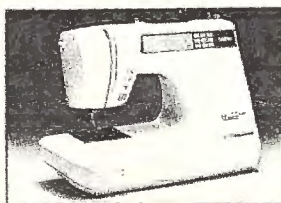
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Fun with Tartans



# Past Times

## Some Golden Oldies

**Pat Coulston** is delving into past issues of **To & Fro** to find interesting items that are still relevant to today's knitters. This month, she's refreshing our memories about knitting for profit, making loose necklines and sewing up.

### MACHINE KNITTING FOR PROFIT

This month, I'm looking back at my *August 1978 issue* and the first item that I've found is taken from the introduction to the magazine. I thought it was not only interesting but also an encouragement to those who machine knit for profit. The magazine tells us that a club started by showing some children's garments, made for sale by a local knitter. This lady had started a little business with a partner but, sad to say, the partnership split up and our knitter was very despondent. Then she realised that there was that lovely, shiny, new knitting

machine to be paid for - so she decided to "go it alone".

She made children's knitwear, holding get-togethers for her friends in the morning, afternoon and evening. She made them coffee, showed off her garments and usually sold a good proportion of her stock and took many new orders. She made three garments each day so, as she had a young family, this meant work! She had to be organised and disciplined!

Remember that this piece was written in 1978, then ask yourself - have things changed that much? Perhaps children become

more fashion conscious at an earlier age now, but most of them still love jumpers with motifs, don't they? Knitting for children has always been popular and profitable, but if you do so, please be careful about copyright. You simply can't knit characters that are protected by copyright and then sell them. However, motifs of general interest such as trains and lorries, footballers and rugby players, flowers and animals can all be used and little people still love them.

My colleague Debbie Kendall has a daughter aged ten who is extremely fussy about what she wears. Debbie keeps up-to-date with current trends as she goes round the shops with her daughter. When Emily sees something she really likes, Debbie eyes up the knitting and sewing potential of that garment and has a go at home. I'm sure Debbie won't mind me saying that her efforts almost always meet with great success!

### AVOIDING PITFALLS

One pitfall a knitter must avoid at all costs is never to make the neckline or neckband of a child's garment too tight. Once a little person has screamed because a jumper hurt their ears when it was pulled on, that garment is doomed! For a small size, it is often best to leave the shoulder seam open, finishing it off with a narrow band in knitting or crochet and adding a few buttons. You can get some gorgeous buttons nowadays, especially when you go to knitting and sewing shows. At Esher, I fell in love with Dalmatian buttons!

For children's jumpers in larger sizes, make sure the actual neckline is not too high and finish it off with as loose a cast off as possible. Instead of casting off on the machine, remove the knitting on waste yarn and slip stitch it down through the open stitches. If you are going to backstitch the neck-

band in position from the front through open stitches, then again be sure the actual neckline is not too high.

### BEAUTIFUL BABIES

Another story took my eye and it was about a lady called Ruth who made beautiful baby clothes for sale. It seems that her costs were wrong because she had not taken into account the outlay in both money and time of the little extras like ribbon, pretty buttons, hand crocheted flowers and so on. She had also forgotten that when a baby is on the way, all the grannies, aunts and friends often grab their knitting needles - so extra items are usually not needed. Ruth decided to give up making baby wear and started knitting things for toddlers. Taking over at a time when grannies and aunts were flagging meant that Ruth did very well!

### SEWING UP

Next came some very useful hints about sewing up knitwear that apply just as much today as yesterday. They were sent in by a professional knitter and were her ideas at that time. When working in Shetland Wool, she preferred to make up the garment before washing - instead of washing the finished pieces first. She not only found the pieces firmer to handle in their unwashed state, but also felt that washing sometimes stretched the front edges of jackets and cardigans, so decided that it was better to attach bands first.

### Side & Sleeve Seams

To speed up this part of making up, she suggested sewing up ribs using mattress stitch and continuing to one inch above the hem. She then tacked the rest of the seam by oversewing, taking one stitch from each side about half to one inch apart. (The tacking was removed later.) She then joined the seams on the sewing machine. Naturally, you would have to experiment on scraps to find the best stitch length and

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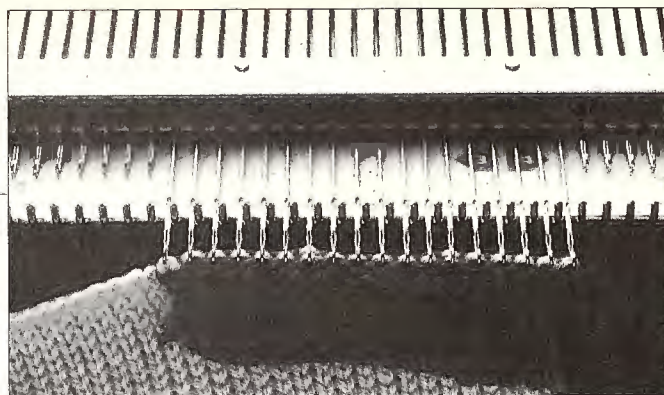


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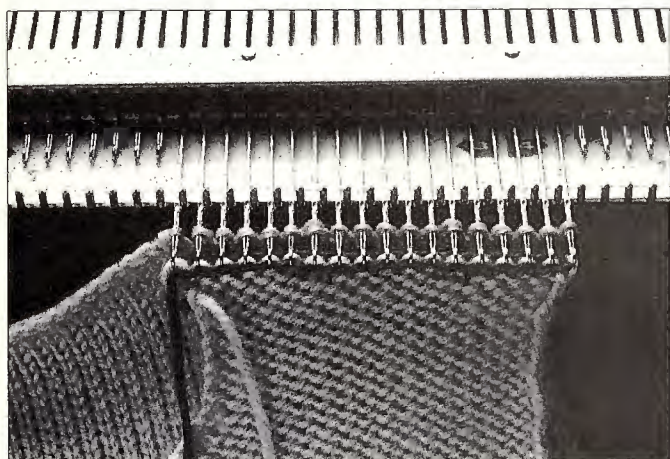
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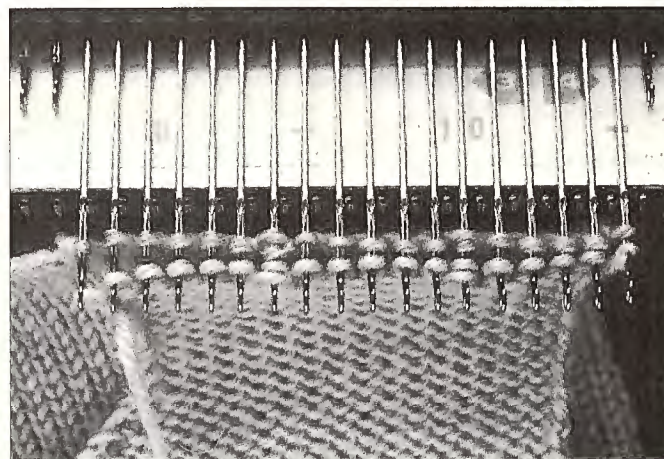
While we're on the subject, here's our step-by-step guide to joining a shoulder seam on the machine. As you'll see in Step 5, we've backstitched the stitches but you can always knit a row three full sizes looser than the main tension and cast off with a latch tool, if you prefer.



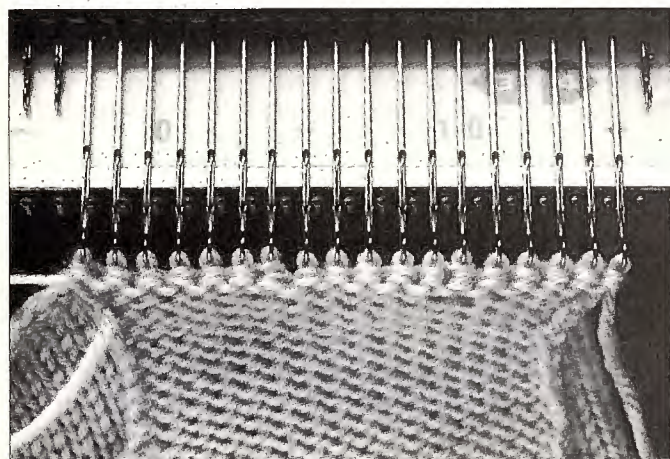
Step 1 - Replace the back shoulder stitches. Unravel waste yarn.



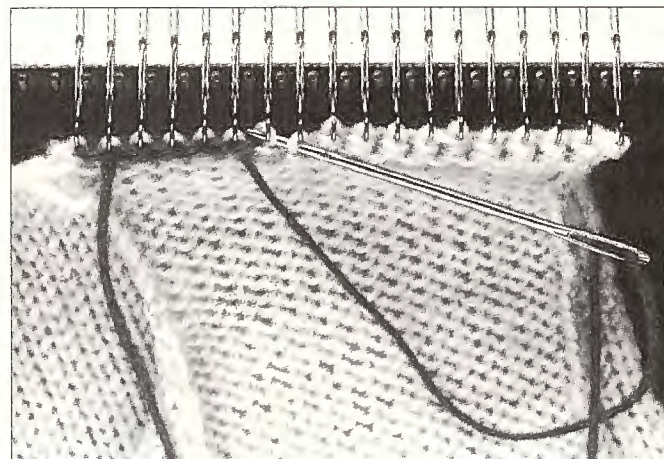
Step 2 - Replace the front shoulder stitches. Unravel waste yarn.



Step 3 - The shoulder stitches replaced, ready for casting off.



Step 4 - Knit one row at main or looser tension.



Step 5 - Backstitch or cast off with a latch tool.

she also used a roller foot. She suggested always using a double stitch at the beginning and end of a seam, to give strength.

#### Shoulder Seams

She stripped the work off the machine with waste yarn, then put the stitches of back and front shoulders on to the machine with right sides facing. Using Tension 10, she knitted one row, then cast off loosely. (Remember that she was using Shetland Wool!). If she had knitted a Fair Isle pattern or thick yarn, she cast off and joined the shoulders in the same way as the side seams.

#### Front Bands

When adding a stocking stitch double band, she machine stitched one edge to the front edge of garment and then slip stitched the other edge to the inside. If she had made a 1x1 rib band, she would leave two stitches at each end on the main bed to form a narrow band of stocking stitch. (If you want to try this, do the cast on as usual then increase one stitch at both ends.)

#### Recommendations

When stitching by hand, you should always use the yarn you used for knitting the garment. On a sewing machine, you

should use polyester thread. Finally, wash the garment in Fairy Liquid or something similar - again, don't forget that our knitter's suggestions were for Shetland Wool.

Please remember that these are just one reader's ideas. There are probably thousands of different methods that can be used for different textures - indeed, Debbie also writes about many other variations in her articles. Now it's over to you! Please send in your own ideas for sewing up. It would be really good to have some feed back on this and to pass on your hints and tips in later issues.

#### WHAT'S NEW?

##### Shadow Lace Transfer Tool

At this point, I had a little laugh to myself. There was a section called What's New and the Shadow Lace Transfer Tool was described - but not, I might add, in any detail. I hated this thing and never could use it! However, once again, if anyone out there has one and loves it, write to us about it and put me right!

##### Easy Neckline & Neckband

The August issue finished up with a method of knitting a neckline and neckband for single bed machines and the newer knitter. I think it would be good if 38 ►



# Past Times

...continued

◀ 37 we looked at this now - although I have changed the original slightly. You need to start by making a mini-front, using holding position to obtain a looser neckline. This method can be used with almost any neckline - for example, one taken from a magazine. When the instructions tell you to cast off a number of stitches at the neck edge, put the required number of needles into holding position instead.

## To Knit

Set the row counter at 000. Cast on over 60 needles and knit about 30 rows, ending with carriage at the right. Push the centre 10 needles to holding position, then push all the needles to the left of them also to holding position. Set machine for hold, so that it does not knit the needles in hold back to working position.

## Right Hand Side

Knit one row, taking the carriage

past the needles in holding position.

Take the long strand of yarn, that lies over the needles in holding position and put it under the first needle in holding position. This method is referred to either as "wrapping the yarn" or just "wrap".

I I I I I I I X X X X X X  
Y

I = needles in holding position  
X = needles in working position  
Y = point where the yarn is put under the first needle then laid back on top of the other needles.

Knit one row. The row counter now shows 32.

At the left, bring up three more needles to holding position.

Knit one row and wrap. (You may find a claw weight placed beneath the "holding needles" helpful.)

Knit one row. The row counter

now shows 34. At the left, push two more needles to holding position.

Knit one row and wrap as before, then knit one row. The row counter now shows 36. Repeat these last two rows three more times, until the RC shows 42.

At the left, bring one more needle to holding position.

Knit one row and wrap as before, then knit one row. The row counter now shows 44. Repeat these last two rows three more times until the RC shows 50.

Knit 10 rows straight. The row counter now shows 60. Cast off.

## Left Hand Side

Take the carriage to the left side of the machine. No stitches will drop off because the needles are in holding position and the carriage is set to hold. Nothing has changed so re-thread up the yarn and reset the row counter to 030. Take back the end 25 needles at the left to working position, using a transfer tool. Alternatively, if you feel sufficiently confident, you can push the needles to upper working position and they will automatically knit back for you.

Knit one row to the right. Note that the needles in working position or upper working position knitted and the others remained in holding position. Wrap the yarn and knit one row. The row counter now shows 32.

Now, you knit the second side exactly as you did the first side, finishing off by casting off what would be the shoulder stitches.

You are left with 40 needles still in holding position. Look at the right hand side and see where you knitted the straight ten rows, after the holding shaping and gently give both sides a little "stretch". You are now going to pick up this edge, turning it into stitches.

Use the treble (three-pronged) transfer tool, start at the edge next to the needles in holding position and insert the three prongs into the edge of the work and place them on to the next three needles. We have turned the edge into three stitches. Repeat all the way along and note the number of stitches you pick up. Do the same thing on the left side and make sure you have the same number of stitches.

Rethread the yarn. Cancel the hold position on the carriage and then knit one row at main tension.

## Single Bed Neckband

This is the popular neckband that is doubled over and finishes on the right side.

When making a garment and using this method, knit the back first, then the front. The back neck stitches can then be returned to the machine at this stage and the front does not have to be removed from the machine at all.

## Method

Thread up with yarn and set row counter at 000.

Transfer the stitches into a 2x1 arrangement. Do this by transferring the third stitch to the left, the sixth stitch to the left and so on all along. You must have two needles in work at both ends, to give you a neat join on the neckband. Let's suppose the main tension you knitted the garment was Tension 6.

Using Tension 3, knit 12 rows.

Using Tension 8, knit 1 row.

Using Tension 3, knit 11 rows.

Using Tension 6, knit 1 row.

Remove the work on waste yarn.

Turn the band over to the back of the work and pin into position. Thread up a blunt-ended needle that's not too large with main yarn. Slip stitch the open stitches on to the back, taking care not to allow the slip stitches to show through to the front of the work. The order of work when adding the neckband to a garment is to sew up the shoulders and neckband seam before stitching the band into place.

By using the "holding method" instead of casting off at the neckline, you get a much neater neckband line. However, there's one point to remember. The holding method for neckline shaping, can only be used when stitches are cast off or decreased on alternate rows or on every row. As soon as you have to knit four or more rows in-between the blocks of casting off, you cannot continue to use the holding method.

Next month, perhaps we'll find an easy neckband for the ribber?! Until then, happy knitting. ■

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# Teach In

## Machine Knitter's Educational Trust

**Ann Kite** has told us how the abuse of her copyright has undermined the commercial sales of her courses and how this led to her videos being only available on long-term lease. This month, she talks about a much more radical response to the problem - the foundation of a trust.

**T**he Machine Knitters' Educational Trust is a hugely exciting idea that Ann and her husband Richard believe will create great interest, far beyond the narrow confines of machine knitting. The Trust is being set up to guarantee the availability of the **Ann Kite Instructional Video Courses** in perpetuity to all machine knitters. The courses represent a huge potential asset for machine knitters world-wide and neither Ann nor Richard can contemplate the loss of this asset, which must otherwise occur as they both approach retirement.

It is their intention to pass all rights in the courses to the Trust, which they hope will be run by people having the interest and keenness to use them in perpetuity for the benefit of machine knitters. They have looked around carefully for any organisations dedicated to the improvement of the educational facilities for machine knitters and that have the skills, ability and motivation to take on the responsibility they are offering.

### AHEAD OF ITS TIME

The idea of the Trust arises because they cannot find such a body - though if anyone thinks

they have been overlooked, please contact them straight away! It is hoped that the Trust will be able to attract public funding to continue to expand the range of courses available. The Ann Kite Instructional Video Courses are perhaps 20 years ahead of their time, certainly not less. The recent accreditation of the early courses - and the rest will follow - by the Open College Network is, they believe, a considerable step forward in distance learning. It is also significant in educational history worldwide because it means that, for the first time ever, a learner can have access to accredited instruction without ever having to go outside their own home.

### OPEN LEARNING

Such an achievement is far beyond the thinking of our national educators and those who manage and administer the Trust will have the satisfaction and excitement of building on that achievement. Because of the highly innovative nature of their work, they hope there will be an opportunity to work closely with the Open College Network. They'd like to develop new ways of delivering their high-quality instruction to vastly more

machine knitters than has proved possible using conventional sales methods.

They particularly have in mind the distribution of their teaching through machine knitting clubs, who perhaps could act as small "Open Colleges", charged with the responsibility of upgrading the quality of machine knitting in their district. Such clubs would need to show a real commitment to good teaching, but that's not too difficult, since they know that many clubs hold their courses in high regard.

### TOTAL COMMITMENT

Setting up the Trust will be a long task and they would not anticipate it being fully functional until the beginning of 2002 at the earliest. Before then, there is an immense amount of preparatory work to be done that Richard will be co-ordinating personally. Though a charitable body, the Trust will need a substantial administrative budget, together with key volunteers who will run it on a day-to-day basis, as well as a management team. All these people will have to be totally committed to improving the teaching standards available to machine knitters. They will also need to accept a vision of how learning in the future will be totally different from how it has been in the past. This is indeed a tall order, but Ann and Richard believe it can be met.

The scale of the Trust will be much larger than any other voluntary body connected with machine knitting. The outline plan they are working to at present is for the Trust to take-over all the business assets of Ann Kite Home School as well as the worldwide copyright mentioned above. The school's assets are those normally associated with a small business; they do not include office space, but there is a state-of-the-art video-editing suite which will be available to the Trust for the ongoing development of further video courses. The Trust will also take-over all the papers associated with this research project - a truly

astronomical amount of scripts showing the original methodology developed by Ann in her researches. (The Trust will need a volunteer archivist for this job alone - are there any retired librarians out there?)

### TRUST'S MAIN ASSET

The copyright itself will be the Trust's main asset and it is difficult to put a value on the property of a charity. The normal rule - if you can't sell it then it has no value - no longer applies. All they can say is that the teaching materials the Trust will "inherit" could not be produced by anyone starting from scratch for less than about £1½ millions - and it would take them another 15 years of course! In business terms, this is a trifling figure. There are popular computer software aids on the market for machine knitters that have cost much more than that to produce.

In educational terms, £1½ millions is a largish amount. There can be no doubt that the 15 years work by Ann Kite Home School represents one of the largest educational research projects ever devoted to a single subject either within the national education infrastructure or, as in Ann and Richard's case, outside it. Their own belief, which has never been challenged, is that if the Open University joined together with the British Film Institute with an unlimited budget, they would not be able to produce a series of instructional courses of more relevance and usefulness to machine knitters than the Ann Kite series.

Ann and Richard have a particular need for input from anyone who has hands-on experience in setting up a Charity. If you want to be involved in a long-term pioneering project that will have ripples far outside the world of machine knitting, then please get in touch with them at the following address:-

**Ann and Richard Kite**  
**The Machine Knitters Educational Trust**  
 c/o Ann Kite Home School  
 The Llanerch  
 NEW RADNOR, Powys LD8 2TP  
 Tel/Fax:- 01544-350627  
 E-mail:-  
 AKES@compuserve.com ■





# Classwise

## Part 3 - Maze & Mosaic knitting

**Beryl Jarvis** has been taking her students and our readers through basic machine knitting skills. At the moment the students in her class are designing their own patterns. Last time we looked at single colour tuck stitch and slip stitch so this time let's add at least one more colour.

When Passap knitters want to knit single bed Fair Isle, the carriage or lock will only take one colour at a time so the pattern has, in effect, to be knitted as a slip stitch design. This means first knitting some stitches in one colour, followed by knitting the others in the contrast colour. You might not know or realise that a single

the machine must tell the machine which needles are to knit on which rows. Look at Fig.2 and Sample 2. Four colours have been used and knitted as an all-over pattern. The result is vertical stripes and Sample 3 shows a single repeat of the pattern. The floats on the purl side are interesting as well and are shown as Samples 2a and 3a.



Sample 1

bed Fair Isle pattern can also be knitted on Japanese single bed machines as slip stitch design. It is easiest to knit two rows at a time in each colour and use a single bed colour changer - if you have one.

In order for the pattern to be elongated, the pattern card must be set to move every other row. Alternatively, each pattern row can be put in twice - see Fig.1 and Sample 1. If you are using a colour changer, you need to note that this attachment usually fits at the left-hand end of the needle bed. Therefore, the selection row must be worked from right to left before changing to colour the colour required and knitting from left to right.

### MULTI-COLOUR SLIP

As only one colour is knitted at a time, several colours can be knitted in a row. We are not restricted to just two colours as is usual when knitting a standard Fair Isle pattern. The design that will be punched on a card or input to

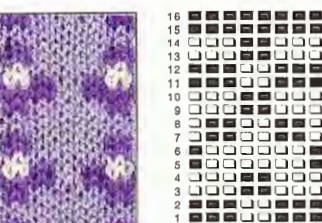
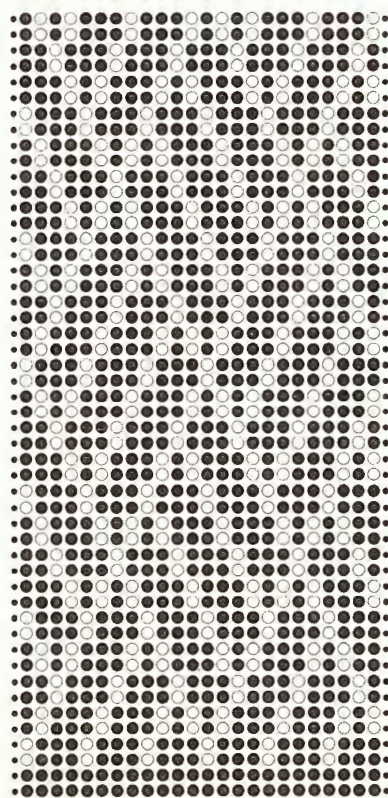


Figure 1

Punchcard Chart 5J



Sample 2

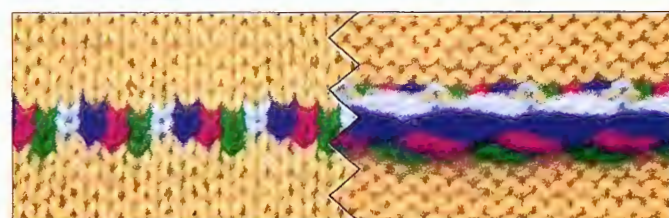
Sample 2a



Figure 2



Figure 3



Sample 3

Sample 3a

Knitters using the Brother KH970 can input up to four colours in a row in the Designing Programme, using four different symbols - see Fig.3. The machine will separate them out and prompt the knitter which colour to knit. If you are interested in this technique, you might like to know that I've included it in my book **Learning to Love your Brother KH970**. Please get in touch with me if you'd like further details.

### MAZE KNITTING

Some of the patterns that came with your machine will probably be given as examples of either two-colour slip or two-colour tuck stitches. The result is often a maze-type pattern.

I have used Brother Card 5J and knitted it as a two-colour slip stitch pattern in Sample 4 and as a two-colour tuck stitch pattern in Sample 5. The colour was changed every two rows.

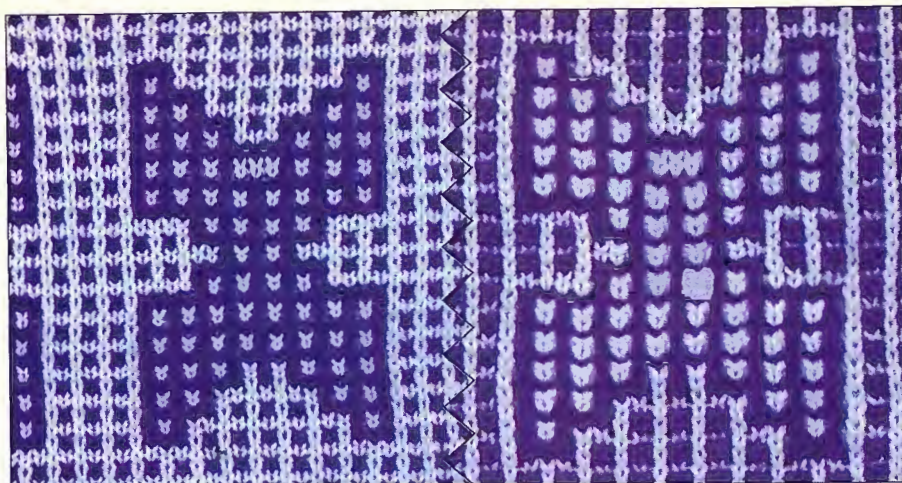


Sample 4



Sample 5





Sample 8

Sample 8a

◀ 41 Larger tiles and blocks can be made, by joining the coloured-in squares on odd numbered rows. An example of this type of design is shown in Fig. 10, Fig. 11 and Fig. 12. Sample 8 is knitted in slip stitch and Sample 8a is knitted in tuck stitch and shows you how to develop this technique.

#### A QUESTION OF SPORT

I have recently made a sweater for my son by this method. Although he has a moderate learning disability, he excels at table tennis and this year he's



Sample 9

As featured on BBC's "Computers Don't Bite"

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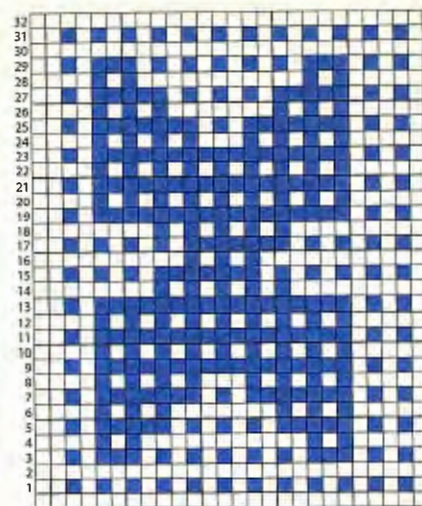


Figure 10

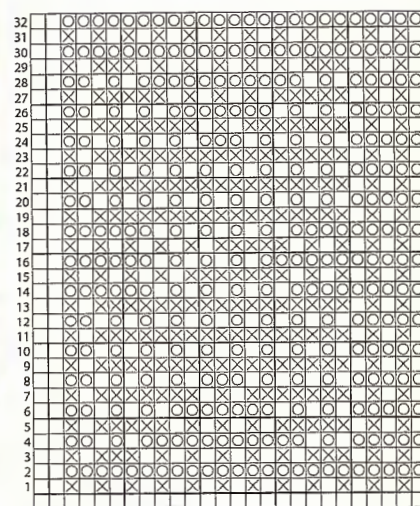


Figure 11

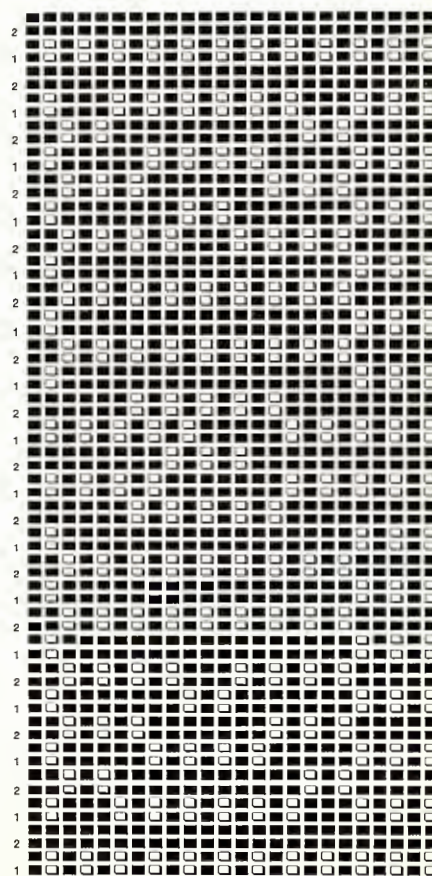


Figure 12

going to Holland as part of the Special Olympics team. For the mosaic design on his sweater, I've used the black and the red side of a table tennis bat, together with balls, with the shade of blue used for some tables as the background colour. This is set off by seed stitch knitted in a single colour and shown in Sample 9. I knitted this with the machine tucking from right to left and slipping from left to right. Do try your design knitted in both tuck stitch and slip stitch or, as I did, combining tuck and slip stitch together. The effects can be quite different, as both colour and texture are involved. As well as teaching this subject to my class, my knitting club members also want to know about mosaic knitting in this year's program. I look forward to seeing what designs they develop. ■



Let's get knitting!

## DESIGNING MAZE PATTERNS

To design your own-maze type pattern, first take a sheet of stitch related paper or other large grid paper. You will also need a soft pencil. Again, for readers who can't obtain stitch-related paper easily, I can supply it and I'd be pleased to let you have further details if you drop me a line - you'll find the address on the advertisement below.

First fill in alternate rows with the pencil and then erase occasional squares before joining the lines as shown in Fig.4. If you use a punchcard machine, don't forget the pattern must fit the 24-stitch width and also repeat at the sides as well as the top and bottom! Now let's take this one stage further and convert the pattern into a format that will be punched on a card or input to your machine.

Look at Fig.5 and you'll see squares marked with either "x" or "o". Each "x" becomes the coloured in squares from every odd numbered row and each "o" becomes the blank squares from every even numbered row. The pattern must then be transferred to either a punchcard or electronic machine. If you are nervous about elongating patterns, you may prefer to punch or input each row twice - or the pattern will need to be knitted elongated as shown in Fig.6.

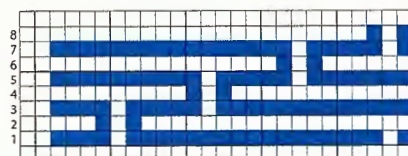


Figure 4

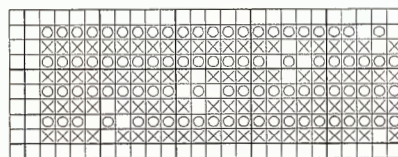


Figure 5

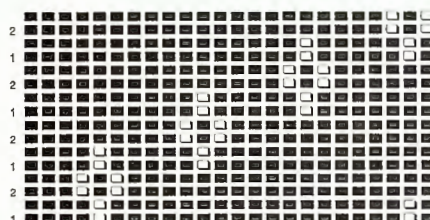


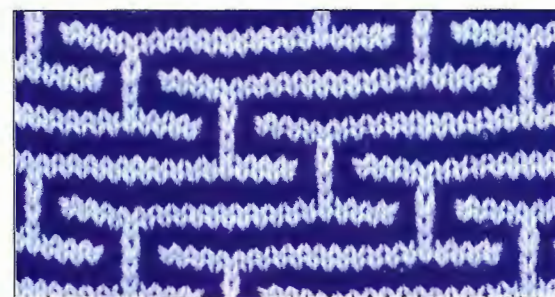
Figure 6

## IT'S FAIR ISLE WITHOUT FLOATS!

Punchcard owners should punch enough repeats on a card to go through the machine and join. Sample 6 was knitted in slip stitch and Sample 6A was knitted in tuck stitch, changing colour as noted on the left side on every two rows. Do not forget that when the pattern is knitted as a tuck stitch, you must ensure in your design that only single needles will hold tuck loops with the needles on either side knitting. The effects of maze knitting can be very surprising and well worth experimenting with and, as you can see, the fabric produced is Fair Isle without floats!



Sample 6



Sample 6A

## MOSAIC KNITTING

This pattern is traditionally made up of tiles or blocks and you fill the grid with alternate vertical lines, then erase as required. If black squares on even numbered rows are erased,

you have seed stitch and this is shown in Fig. 7, Fig. 8 and Fig. 9. Sample 7 is knitted in slip stitch and Sample 7A is knitted in tuck stitch, knitting two rows in the first colour two rows in the contrast colour.

42 ►

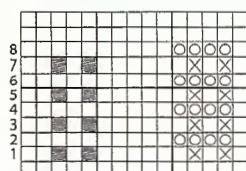


Figure 7

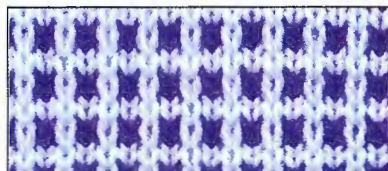
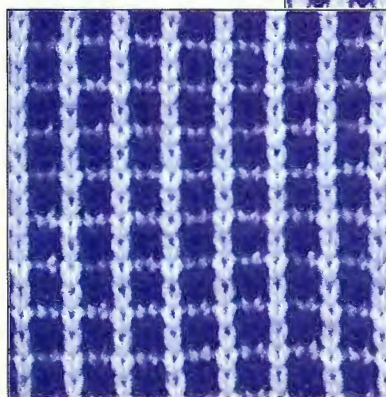


Figure 8



Sample 7A

Sample 7

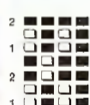


Figure 9

Beryl Jarvis

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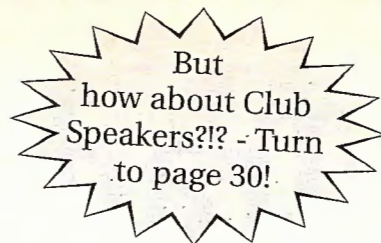
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| DK Violet       | FC30-£7.25 |
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PC01 2 x 26p stamps



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# Terry's Corner

## E-mail & address books



Since **Terry Mason** last wrote about the Internet, many more readers have connected up their modems, have been in touch and are now raring to go! So this month, he passes on some more useful tips and talks about e-mail.

**H**ello again. During my last few articles, I have been writing about what some may call Knitting Theory. Many of you have told me that this has helped you to become more proficient and you've asked for more articles of this type. However, at present, your pleas have been "drowned out" by those wanting to know more about the Internet! I have written about the Internet before and since then, even more of you have connected up your modems and are raring to go. So this time I intend to give you some initial tips, but to concentrate on e-mail

### CHOOSING YOUR SERVER

Computing today is becoming a minefield of confusing acronyms so that's where we might as well start! Internet operations are conducted through an ISP - Internet Service Provider. The provider has a massive computer that can handle a very large amount of information. It sends your messages around the world and

connects you with sites in a fraction of second.

There are many ISPs available and they seem to be becoming worth millions of pounds as users increase! It is not for me to suggest the right one for you, but it's very important that you carefully consider the cost. As the number of ISPs is increasing, they are becoming more competitive. However, you must bear in mind that nothing on this earth is free!

they can deduct their monthly charges. It is all very well trying more than one server but remember that during the trial period, you will almost always give your friends your e-mail address to try out the system. You will then have to change the address if you decide to change to another ISP! My recommendation is that you don't try too many once you start sending out mail!

### COMPUTER VIRUSES

At this point, let me offer a word of caution about computer viruses. Most of you will have heard about them and, if your system starts off clean, a virus can only come from an outside source. Some viruses are passed

side! I soon learnt the importance of working off line and also put my Internet number on my BT Friends and Families List for a 20% discount! Now I am on a system that only charges me one penny per minute.

### THE JOY OF E-MAIL

E-mail is a wonderful way of communicating - it is very rapid and inexpensive. Recently, I received an enquiry from Australia and, as I was working on the computer at the time, was able to send a reply straight away. Within half an hour or so, I received an order. I then pondered on what would have been involved if my customer and I had had to use the old Air Mail service! I have friends all over the world in such places as Australia, England and Europe. It's so easy now not only to send them letters but also e-mail photographs. (I'll tell you about that next time!)

After you have set up your system and connected your modem to a telephone junction box, sending an e-mail message will not be the first thing on your mind. You'll also want to do a bit of web browsing. By doing so, there's one thing for certain - this exercise can certainly add a pound or two to your phone bill, especially if there are any children about! (Let's not apportion all the blame to children, father can be just as bad!) My recommendation is to definitely keep them of Chat Lines as these can really run up your bill.

### GETTING STARTED

When you actually start, it's probable that you won't have any addresses to use to send messages. However, as so many folk are on the Internet today, you can almost always find a friend's e-mail address to use. If you are looking through the World Wide Web (www), you will find that practically all sites have an e-mail address to which you can send a message for more information and so on. A great number of advertisers also include their e-mail address on their advertisements so you can use it perhaps to book a holiday or do some shopping. The e-mail address is generally coloured blue and, if you double click on this, an e-mail address form that's already addressed will usu-

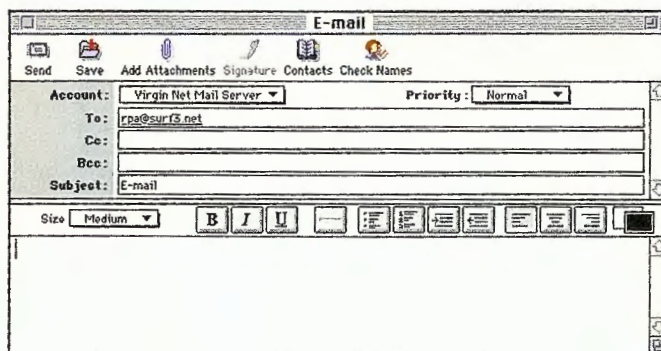


Figure 1

### THE TRUE COST!

There are two costs involved when you use the Internet and e-mail. The first is on line time and this is what you are charged by your server for using their system. Most important is the second cost - the charge made to you by your telephone company.

Computers today are often sold with the servers initial software already installed on your hard disc. Please remember that you don't have to use it if you'd prefer another server! Many servers now offer a months trial and if you still have to make the choice, I suggest that you ask your friends which they are using - and why.

When you do sign on, you will agree to a password and your screen name - mine is **tcm2 antrim**. At this time, most companies will require your credit card details, so that

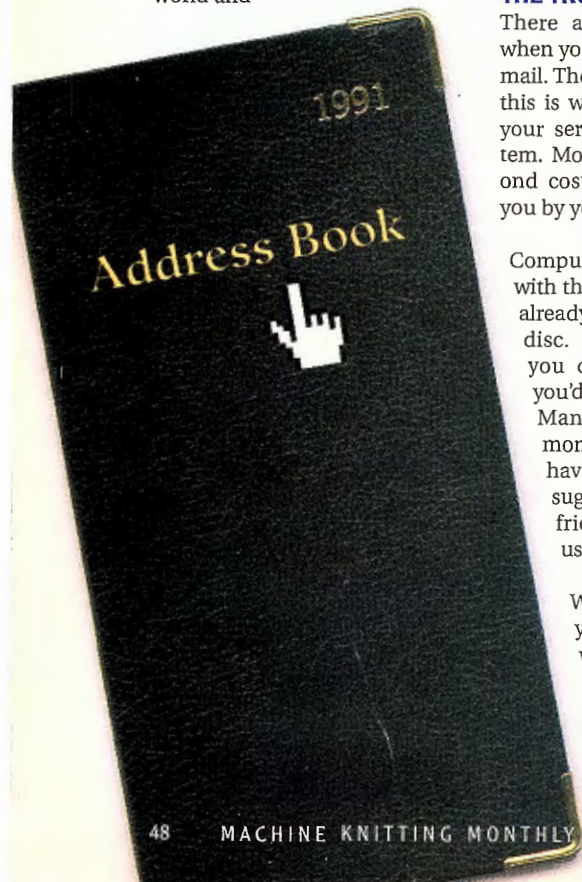
on from a disc that may have been borrowed from a friend while others are downloaded from a web site or e-mail. The latter is unlikely to come through the e-mail received from "small users" such as ourselves - as long as we only open up e-mail messages from senders whom we can trust.

### JUNK MAIL

All of us receive vast amounts of junk mail through the post. I would strongly advise you not to have your name added to any Internet Directory, even though this supplies a ready mailing list to you and looks tempting. Always check the titles of the messages waiting for you and if one looks suspicious, don't open it for loading into you computer.

### WORKING OFF LINE

Working off line is a very important aspect of Internet usage, because it costs you nothing at all. I can recall my first experiences and my first telephone bill. To say the least, it was a trifle on the high





ally appear on the screen. On your desktop, there will almost certainly be an icon for Internet start up. If you double click on this, your server-opening page will appear. All you do then is click on connect, sign on or whatever your server uses and by all means, do this if you wish to see if there is any mail waiting for you. Any mail addressed to you is automatically kept in your server's main computer, ready to be sent to you whenever you are ready.

The initial screen is held on your hard disk and, when first displayed, will have several icons across the top, together with a signing on window. If you do not wish to sign on just yet - for example to read previous mail or write new mail, then clear this window by clicking on the "x", usually in the top right hand corner. It is always possible that once you have made some contacts, there may be unexpected mail waiting for you to collect, so it can be a good idea to sign on. If there is any mail waiting, you will be informed and my own ISP always announces the fact.

If there is mail waiting for you then choose read e-mail. If there's more than one message, then select read for each one. At this point, you don't need to read each one in detail because as soon as you have selected read, the message is immediately added to your files. When you have selected read for all your messages, simply sign off.

## YOU ARE NOW OFF LINE

As the messages have now been placed in your filing cabinet, you can click on the appropriate icon. All the messages that you have received, sent or downloaded, will be listed. Use your mouse cursor to highlight the one you wish to deal with and click to open. You can now read your mail without paying a penny!

## WRITING YOUR MAIL

When you select your server, the main part of your first screen will be for signing on and you just click on the "x" in the corner to close the screen. You will still find your opening screen display and will also have the same choices available. Most systems have a number of icons and if you don't

know what they mean, just hold down your mouse key and let the pointer just touch the bottom of the icon. This will then activate the name.

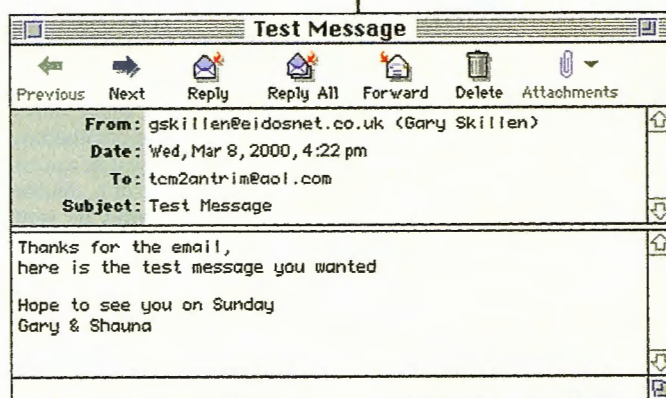


Figure 2

Start up your program, click on mail room and then on write e-mail. As you can see in Fig. 1, the cursor will be at the left of the top space, waiting for the e-mail address to be typed in. This must be absolutely right. One of the icons is address book from which an address can be entered automatically. (I'll explain this a little later.) Move the cursor to subject and click. Although it's not essential, it is always a good idea to enter something here, as it helps recognition if the recipient replies to your message.

Obviously the next thing is to type in your message and, at this stage, e-mail is really only for short messages. However, at the bottom left hand corner there's an icon named attachments that can be used to send long letters, photographs and so on. (I'll also tell you all about this next time!) When your message is complete and you've remembered to put your name at the end, look at the icons at the right. As the icon labelled send now is paler in colour, it indicates that you are off line, so click on send later. You may have a number of messages to compose and by repeating the procedure, they can all be dispatched together when you next sign on.

Actually, all such messages are kept in mail waiting to be sent in your personal files. So, if you wish to make any changes or additions to your messages, select this and in the section mail to be sent, highlight the one concerned and

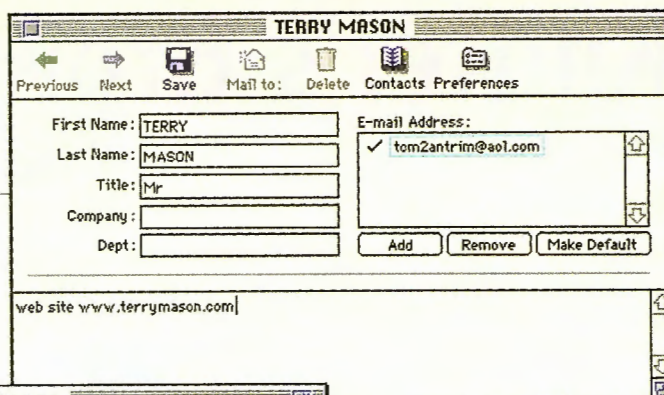


Figure 3

## ADD ADDRESS

Clicking on this will cause the information shown in Fig. 3 to appear and allows access to the form, to which details can be added. (To ensure privacy, the contents of the address book are partially covered.) You'll see that there is an icon for new person that will bring the table shown to the front and the address of your new e-mail contact will also be included. You can also add other information. Hopefully, the other icons are self-evident but please recall what I mentioned above about reply leading to complicated receipts of messages.

open it. This will reappear for you to deal with and the edited version will replace the original.

## MAIL RECEIVED

Remember that you can read your new incoming mail very quickly, so now open your personal files and you will see listed:-

- incoming/saved mail
- e-mail waiting to be sent
- e-mail you've sent

Scroll through those listed with the cursor pointer, whilst holding down the left button, until you click on the most recent e-mail, or one that you wish to refer back to. In Fig. 2, you can see how your new message will appear on the screen.

Around the actual message, you will see there are a number of icons.

## REPLY

This will automatically present a new write screen, already addressed and with the title included. There is just one problem with this. When the reply is received, it is mixed up with a lot "gobbledegook" that includes everything you might or might not want to know about how the messages were delivered. There's often so much of it that you can have a job finding the actual message! What I often do at this point is to add the address to my address book and then start anew!

Once you have your address in the book, go to write new mail. Go to the address book and click on the address that you want. This will duplicate the correct address in the send to box. You will also note that you can send copies to others with the copy box and you can put as many names there as you like.

I do hope that you have been able to follow all this and that you find it useful. Don't forget that if you are new to this "game" and would like to try it but have no addresses to send messages, feel free to send an e-mail to me at [tcm2antrim@aol.com](mailto:tcm2antrim@aol.com) and I'll certainly send a reply!

Although so far we have only looked at sending and receiving simple messages, we can do much more by e-mail. We can send photographs, short stories, book holidays and even go shopping and I'll tell you more about this exciting aspect of the Internet next time. In the meantime, if any of you has a photograph of something nice that you've knitted and you'd like it to appear on the Internet, why not post a copy to me? (It can be also sent as a scan or digital photograph, if you can use either system.) If you don't know how to do this, you certainly will after you've read my next article in the series! ■



# Knitter's Browse

## Machine knitting needs a "Dyson"

This month, **Frank Dineen** visits Esher, reflects on current shows and ponders about the state of the craft at the beginning of this new millennium. He also reminds us how vital it is that machine knitters stick together.

**A**s promised, Janet and I attended the Esher show. Well someone had to! All joking apart and despite a paucity of stands to attract the machine knitter, it was an interesting show and appeared to be well attended. I was there on the Sunday, which is not usually one of the busiest days. The exhibitors I spoke to appeared to be not unhappy with their week.

Certainly, the impression I gained on The Guild stand was a more up-beat one than I might have expected and we had a very fruitful and rewarding time. However, talking to knitters themselves, many said that they might not bother to go again, as there was too much embroidery and other things but not enough for knitters.

### LOST & FOUND

I do understand their viewpoint, but in many ways this manner of looking at it is to some extent counterproductive. Keeping the hobby going requires that we maintain a profitable and vibrant supply industry. Without this, machine knitting will certainly die. Recently the craft has lost many of its well-known names. To name but a few, Carl Boyd could no longer make a living from the craft and Ann Durkan has moved on to soft furnishing. Barbara Faulkner has put knitting on the back burner for health reasons and Peter Wood at Denys Brunton Designer Yarns felt it was time to put his family first as he was not getting any younger. It is only by supporting the remaining designers and suppliers to the very maximum, that we can ensure a continuance of service. This means seeking them out at big exhibitions, small shows or sending for goods by mail order.

I think it pertinent to remind everyone that in most cases, these folk are self-employed. So, we are talking about people's livelihoods here. Those of us, who have been or are unemployed, know how difficult it is to get a job - especially if you have been out of the market place for any amount of time. Of course times are difficult and no doubt things will, as usual, get worse before they get better. Nonetheless, as individuals we can all do something to ensure that those better days arrive sooner rather than later. So support your supplier!

### ACROSS THE POND

There are already possible signs of improvement in the USA. I understand that a group of enthusiasts has started to import machines made in China and I've also heard that dealers are apparently rushing to act as agents. One of these machines is particularly interesting.

It is a basic double bed machine without patterning devices but with development potential. There are 147

needles on each bed at 7mm centres. That extra width offers up some interesting possibilities in the range of yarns that can be knitted. On the face of it, double knitting yarns should be well within its capabilities - but who knows? Maybe we shall soon be seeing examples of the marque on this side of the pond.

### ONE BED OR TWO?

It has always puzzled me why knitters, in general, prefer a single bed machine with a ribber to a true double bed model? I agree that there has not been a lot of choice in double bed types, but as far as cost is considered, I don't think there is much in it. The Singer machines for example, are also a good deal more compact than either a Brother or Silver Reed machine with a ribber. The only downside I can find is the lack of a punchcard facility and this is certainly a necessity for most machine knitters. For a double bed punchcard model, you are left with the Duo 80. It's a good machine, well built and long-lived and not as complicated as it looks. It's just a pity about the bulk.

Now that's reminded me of another odd thing. Silver Seiko made a folding punchcard machine that was sold here under the Knitmaster label as the MK70. It folds up to the size of a sewing machine, is ideal for the small home and as a matter of fact, I have two. Why were they not a success, I wonder? I suspect it's for two reasons. It has an eighteen hole punchcard (presumably to attract golfers?) and there's no corresponding ribber. Perhaps it might have helped if it had been a standard gauge punchcard machine? Possibly with a bit more thought about future long-term development, the company may well have produced a real winner.

### RADICAL RE-THINK

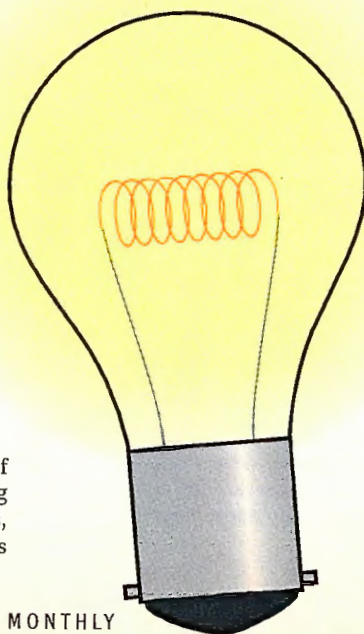
Thinking along these lines, there's surely a strong argument for the knitting machine, as we know it, to be subjected to a radical re-think. With the exception of patterning facilities, the basic design of a domestic knitting machine has not changed fundamentally since the introduction of the Lamb machine in 1863. Ask the risk of stating the obvious, that's a long time ago! Consider how the much the motorcar has changed since the days of Gottlieb Daimler. I'm sure the success of the Lamb machine and its derivatives was due to the newly invented latch needle - something that has long been superseded in industry.

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**As Dumas put it in The Three Musketeers, "all for one and one for all". Together we are capable of putting machine knitting back up there in lights.**

---

What we need is a "Dyson", to come along with a completely new "user-friendly" concept. It possibly needs to be someone who is prepared to think the unthinkable and to ask awkward questions such as, "would not a needlebed built on a slow arc be easier to work than a straight one?". I've often wondered why machines don't have built in motors, because the garter carriage has demonstrated that a great big clunky motor is not always necessary. Is there no cheap, practical and long-lasting alternative to the sponge bar? What about an automatic yarn feed with the yarn tension controlled electronically? How about using transparent plastic so that knitters can actually see what the machine is doing - as distinct from what it ought to be doing (ahem)! A tensioned roller could be standard equipment instead of weights, as on the latest Passap.





# Clubs Directory

## Calling all clubs!

Years ago, one of the items I first introduced in any magazine was a listing of machine knitting clubs. Like Topsy it grew and the idea was copied in other publications.

## Important Announcement

### BACK TO BASICS

As machine knitting gathered strength and became more popular, readers started to complain that they knew all the clubs in their area and the lists were taking up valuable pattern space! At the time, almost every machine knitter joined a club and yes, the lists do take up space. However, to try and boost machine knitting as a craft, I feel the time has come round again to give every help and encouragement to the existing clubs and re-introduce a club listing.

### ARE YOU LISTED?

We'll start the ball rolling this month with some of the club details we already know. We haven't included them all, so let us know if we've left you out this time! Although you may have written to us recently, would organisers or secretaries please take a few minutes to check the club's current details and tell us if any amendment is required.

We'll add more clubs to the list and print up-to-date information each month. This way, we can let all machine knitters in

your area know about you and your club and hopefully swell your ranks with new enthusiasm.

### ARE THE DETAILS CORRECT?

We'll try to keep our club listing as up-to-date as possible, so please mention any changes as soon as you can.

### IT'S FREE!

### CLUB LISTING

If you would like your club listed free of charge, please let us have the details and we'll include you in the next available issue. You may like to fill in the Clubline Directory coupon, or send us the information on plain paper. Please include a daytime telephone contact number.

### LIBRARY MAGAZINES

Would you like a free copy of the magazine for the club library? Please note that this is not a free subscription for club leaders, but a copy of Machine Knitting Monthly for all club members to see each month. Obviously we can't deliver magazines to a "Scout Hut" or a "Church Hall", but we can send them to a club official's home address. If you would like to take advantage of this offer, please write to us with the relevant information. ■

### TOTALLY PC

Having built this fabulous machine, one would need to get it talked about. We could chain the first one, plus its designer, to the railings of Buck House - more up-market than the Houses of Parliament, don't you think? This would inevitably be followed by one's arrest, then subsequently lead to being invited on to chat shows. Bang a big drum and sell it as something completely new! Spread the news that to own one of these new knitting machines is not only desirable, but also absolutely essential if one is to be considered totally PC!

Seriously, if we change the fundamentals of the machine then surely we open up the market. I'm sure people voted for "New Labour" who would never have voted for the old party. So, in the same way, people who would never have thought of knitting as hobby might be persuaded to take up "new concept" knitting. Oh yes, maybe it would help if we could sell it as a "green" hobby. On the other hand, that might be a bit difficult if rumours of a scarcity of woollen yarns are true.

### UP FOR GRABS

Me do it? I would not know where to start. Believe me, I am to engineering what Dracula was

to the blood transfusion service! No, I am just preparing the soil ready for someone else to sow the seed and reap the harvest. Some of what I have said is obviously tongue in cheek, but it is my experience that throughout life one needs to constantly rethink. From time to time, we all need to stop and think, "what am I doing?" and "where am I going?". If your shoes are becoming sticky with mud, it is wise to seek a better path!

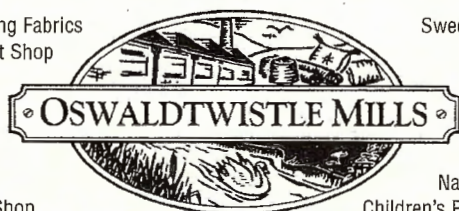
When I formed The Guild of Machine Knitters, it was clear that difficult times lay ahead for our craft. I believed then that only by us all working together - designers, suppliers and knitters, magazine proprietors and exhibition organisers - would we be able to draw the craft out of such a sticky patch. Nothing that has happened since causes me to think otherwise. As *Dumas* put it in *The Three Musketeers*, "all for one and one for all". Together we are capable of putting machine knitting back up there in lights. Why not join me and join the other 700 plus members from all areas of the craft. Join the Guild and help save our hobby! I'll now dismount from my hobbyhorse and leave you to ponder for another month. In the meantime. Happy knitting. ■

## KEITH LORD

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follow signs for Accrington then Oswaldtwistle - Tel 01254 384171

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### AMERSHAM

#### Chiltern MKC

③ 3rd Wed; 7.45-10.00 pm  
Amersham Common, Hall,  
White Lion Rd  
C Cameron-Wilson  
☎ 01895-833920

### ANDOVER

#### Passap & Pfaff Club

③ 1st & 3rd Tues; 7.30-9.30 pm  
Venue changing, please phone  
for details  
Jean Bray  
☎ 01264-352004

### ANDOVER

#### Andover MKC

③ 2nd & 4th Thur; 7.30-9.30  
Harroway Centre, The Harroway,  
Andover  
Edith Morgan  
☎ 01264-394985

### ASHFORD (KENT)

#### Kennington MKC

③ 2nd & 4th Thur; 7.30-9.00 pm  
Baptist Church Hall, Hythe Rd,  
Willesborough  
Val Tait  
☎ 01303-812260



## BARKING

### Machine Knitting Group

① Every Mon; 1.30-3.30  
Parkside Community Centre,  
Goodmayes Lane, Barking  
*Sylvia Jay*  
☎ 0181-534 4644

## BASINGSTOKE

### Knitability KC

① 1st & 3rd Fri; 10.00 am-12.00  
Popley Fields Community  
Centre, Carpenters Dale, Popley  
*Ann Kretzschmar*  
☎ 01256-780593

## BIRMINGHAM

### Olton Passap KC - Acocks Green

① 2nd Tues; 10.00-12.00 noon  
Reform Church, Kineton Green  
Rd, Brookvale Rd  
*Sylvia Cooper*  
☎ 0121-624 1147

### Highfield Hall KC (Hall Green)

① Every Thur; 1.00-4.00 pm  
Highfield Hall, Highfield Rd, Hall  
Green, Birmingham  
*Sylvia Cooper*  
☎ 0121-624 1147

### Bierton Road KC (Yardley)

① Every Tues; 1.00-3.30 pm  
ABC, Bierton Road, Yardley,  
Birmingham  
*Sylvia Cooper*  
☎ 0121-624 1147

## BISHOPTON

### Knitorious MKC

① Alt Thur; 7.30-9.30  
Bishopton Primary School, Old  
Greenock Road  
*Kathryn Young*  
☎ 0141-812 6237

## BOGNOR REGIS

### Bognor Thursday KC

① Alt Thur; 2.00-4.00 pm  
Royal British Legion Hall, Rose  
Green, Bognor Regis  
*Lillias Whiston*  
☎ 01243-863062

## BRAINTREE

### Braintree MKC

① First Fri; from 7.30 pm  
Community Centre, Victoria St,  
Braintree  
*Ann Deacon*  
☎ 01376-321410

## BRIDPORT

### Bridport KC

① 1st Thur; 7.30-10.00 pm  
Friends Meeting House, South St  
*Dawn Newberry*  
☎ 01308-422951

## BRIGHTON

### Dean Club for Machine Knitters

① 4th Mon; from 7.30 pm  
Our L of L Church Hall, Steyning  
Rd, Rottingdean  
*Anne Turner*  
☎ 01273-305990

## BRISTOL

### Bedminster MKC

① 1st Wed; from 7.30 pm  
Brigade Centre, Chessel St,  
Bristol  
*Mary Taylor*  
☎ 0117-964 9729

### Keynsham MKC

① 2nd Mon; 2.00-4.00 pm  
Labbott Room, SH Complex, off  
Rock Rd, Keynsham  
*Kate Brounsey*  
☎ 0117-960 1714

### Longwell Green Knitwits

① 2nd Wed; 7.30-9.30 pm  
Longwell Green/Cadbury Heath  
(ask for details)  
*Betty Smith*  
☎ 01225-873137

## BROMLEY

### Bromley Machine Knitters

① Phone for latest info  
Venue is changing, phone for  
details  
*Adrianne Laidlow*  
☎ 0181-290 5670

## BROMSGROVE

### Bromsgrove MKC

① 2nd Wed; 8.00-10.00 pm  
*Pat Stanton*  
☎ 01527-831822

## BURGESS HILL

### Southdown MKC

① 2nd Mon; 2.00-4.00 pm  
Cyprus Hall, Cyprus Rd, Burgess  
Hill  
*Wendy Hutson*  
☎ 01444-232339

## BURNTWOOD (STAFFS.)

### Chase MKC

① 1st & 3rd Mon; 8.00-9.45 pm  
Working Men's Club, High St,  
Chasetown  
*Iris Morris*  
☎ 01543-671650

## BURY

### Bury MKC

① Every Wed; 1.15-3.15 pm  
The Mosses Centre, Broad  
Street, Bury  
*Joan Horridge*  
☎ 0161-764 6406

## BURY ST EDMUNDS

### Bury St Edmunds MKC

① 2nd Wed (not Dec); 7.30-9.30  
pm  
Moreton Hall Community  
Centre, Heldhaw Road  
*Chris Smith*  
☎ 01284-850177

## BUSHEY

### Bushey MKC

① 2nd Wed; 8.00-10.00 pm  
Methodist Ch Hall, Chalk Hill/  
King Ed Rd, Bushey  
*Ursula Costello*  
☎ 01923-460943

## CAITHNESS

### Caithness MKC

① 4th Tues; 7.30-9.30 pm  
Thurso Town Hall, Rotterdam St,  
Caithness  
*Nessie Dunlop*  
☎ 01847-896986

## CANTERBURY

### Canterbury MKC

① 3rd Wed; 7.30-9.30 pm  
St Dunstan's Church Hall,  
London Road, Canterbury  
*Doreen Chaplin*  
☎ 01227-732065

## CRADLEY HEATH

### The Merrie Knitters

① 2nd & 4th Tues; 7.00-9.00 pm  
Cradley Community Centre,  
Colley Lane, Cradley  
*Maureen Littlewood*  
☎ 01384-413894

## DAGENHAM

### Knitwits

① Every Mon; 1.00-3.00 pm  
Seabrook Hall, Wood Lane,  
Dagenham  
*Pat Nixon*  
☎ 01708-782276

## DERBY

### Spondon MKC

① 4th Wed; 1.30-3.30 pm  
120 Sancroft Road, Spondon  
*Barbara Renwick*  
☎ 01332-673204

## GATESHEAD

### Lyndhurst KC

① Alt Wed; 7.00-9.00 pm  
Lyndhurst School, Beacon  
Lough Rd, Low Fell  
*Edna Wiles*  
☎ 0191-482 3096

## HARTLEPOOL

### Passap Plus KC

① 1st & 3rd Tues; 7.00-9.00 pm  
Village Hall, Hart Village,  
Hartlepool, Cleveland  
*Mrs Pat Rowntree*  
☎ 01429-27+3832

## HAVANT

### Havant MKC

① 3rd Wed; 7.30-9.30 pm  
Homewell House, Havant  
*Mrs Tim Harding*  
☎ 01705-641286

## HERNE BAY

### Heron MKC

① 2nd Tues; 7.00-9.15 pm  
Club House, Strode Park House  
*Jo Hyde*  
☎ 01227-360681

## HIGH WYCOMBE

### Carousel MKC

① 4th Wed; from 8.00 pm  
Village Hall, Chinnor Rd,  
Bledlow Ridge  
*Wendy David*  
☎ 01494-520610

## HOVE

### Davigdor MKC

① Every Tues; 1.30-3.30 pm  
Room 5, AEC, Connaught Rd  
*Dianne Bunyan*  
☎ 01273-727959

## ILKESTON (& DISTRICT)

### Ilkeston MKC

① 1st Tues, 3rd Thur; 7.00 pm  
Ilkeston School, King George  
Ave, Ilkeston  
*Diane Leverton*  
☎ 0115-917 0727

## LANCASTER

### Barton Knitters

① 2nd & 4th Wed; 7.30-9.00 pm  
Youth & Community Centre,  
Barton Road, Lancaster  
*Alwyn Yost*  
☎ 01524-751977

## LEICESTER

### Manor House MKC

① Every Fri; 7.00-9.30 pm  
Manor House, Haddenham Rd,  
Leicester  
*Lillian Pawley*  
☎ 0116-241 3298

## LICHFIELD

### Three Spires MKC

① Alt Wed; 1.30-3.30 pm  
75 Valley Lane, Lichfield, Staffs  
*Joan Suchodolski*  
☎ 01543-268291

## LLANGFNFI

### Llangefni MKC

① Alt Tues; 7.00-9.00 pm  
College Menai, Llangefni  
*Gwen Mullings*  
☎ 01248-715505

## LOSSIEMOUTH

### Lossiemouth MKC

① Every Thur; 7.00-9.15 pm  
Community Centre,  
Coulardbank Rd  
*Joy Black*  
☎ 01343-812451

## LUTON

### Cast Ons MKC

① Alt Mon; 7.30-9.30 pm  
AE Lounge, Stopsley, High  
School, Luton  
*Liz Hunter*  
☎ 01582-724235

## MACCLESFIELD

### Breakaway MKC

① 1st Wed; 7.30-10.00 pm  
Friends Meeting House, Great  
King Street  
*Mary Tierney*  
☎ 01625-420780

## MARKET HARBOROUGH

### Abbey Machine

① 1st Wed; 9.30-11.30 am  
St John's Ambulance Hall, Abbet  
St, M/Market Harborough  
*June Strover*  
☎ 01858-880540



## MELTON MOWBRAY

### Melton MKC

① Alt Thur; from 7.30 pm  
Captain's Close School, Saxelby Rd, Asfordby  
*Doreen Simons*  
☎ 01664-500347

## NEWCASTLE-ON-TYNE

### West End Leisure & Learning

① Every Thur; 10.00 am-12.00 noon  
Old Elswick Library, Stephenson Bldg, Elswick Rd  
*Doris Elliott*  
☎ 0191-286 1569

## NORWICH

### Highway MKC

① 1st Wed; 7.30-9.30 pm  
Goldsmith Centre, Goldsmith St, Dereham Rd, Norwich  
*Barbara Hornagold*  
☎ 01603-745590

### Broadland Machine Knitters

① 2nd & 4th Wed; from 7.30 pm  
35a Blofield Road, Brundall, Norwich  
*Jan Wright*  
☎ 01603-717149

## ORPINGTON

### Orpington KC (Electronic)

① 1st Thur; 7.00-10.00 pm  
5 Irene Road, Orpington, Kent  
*Pat Steven*  
☎ 01689-819431

### Orpington KC (Punchcard)

① 3rd Wed; 1.00-4.00 pm  
5 Irene Road, Orpington, Kent  
*Pat Steven*  
☎ 01689-819431

## PAIGNTON

### Paignton KC

① 1st & 3rd Thur; 7.30-9.30 pm  
St Paul's Youth Hut, Rear St Paul's Church, Preston  
*Pam Cooke*  
☎ 01803-524049

## PETERBOROUGH

### Purl Drops MKC

① Alt Tues; 7.00-9.00 pm  
206 Eastern Ave, Dogsthorpe, Peterborough  
*Mary Ware*  
☎ 01733-341696

## PORTSMOUTH

### Drayton MKC

① 2nd Mon; from 2.00 pm  
St Andrew's Church Hall, Havant Rd, Farlington  
*June Ham*  
☎ 01705-385211

## RAYLEIGH (ESSEX)

### Hockley Road MKC

① 3rd Wed; 1.30-4.00 pm  
55 Hockley Road, Rayleigh, Essex  
*Dee Crew*  
☎ 01702-200121

## RINGWOOD

### Ringwood MKC

① 1st and 3rd Mon; 11.15-1.15 pm.  
Greyfriars, Christchurch Rd, Ringwood, Hampshire  
*Marion Muir*  
☎ 01425-480142

## ROMFORD

### Ardleigh Knitaholics

① Alternate Tues; 8.00-10.00 pm  
St Michael's Church Hall, Main Rd, Romford  
*Janet Titford*  
☎ 01708-447164

## ROMSEY

### Romsey MKC

① 3rd Tues (not Dec); from 7.30 pm  
Gainsborough Court, Willis Ave, North Baddeley  
*Maureen Lord*  
☎ 01794-513798

## ROTHERHAM

### Rotherham Passap MKC

① 1st & 3rd Thur; 7.00-9.00 pm  
Gordon Bennett Memorial Hall, Thurcroft, Rotherham  
*Marian Newton*  
☎ 01909-562153

## RUISLIP

### Eastcote MK Group

① 3rd Wed; 2.00-4.00 pm  
Community Centre, Southbourne Gdns, Eastcote, Ruislip  
*Barbara Crawford*  
☎ 0181-866 2050

## RUSTINGTON

### Littlehampton MKC

① 1st Wed; from 7.30 pm  
Methodist Centre, Claigmar Rd, Rustington  
*Sue Gethin*  
☎ 01903-775615

## SANDOWN (ISLE OF WIGHT)

### Sandown MKC

① 1st & 3rd Wed; 1.30-3.30 pm  
St John's Annexe, St John's Rd, Sandown, Isle of Wight  
*Theresa Holbrook*  
☎ 01983-402673

## SELBY

### Selby MKC

① 1st & 3rd Tues; 7.00-9.00 pm  
Coulthick Centre, Charles St, Flaxley Rd, Selby  
*Debbie Ward*  
☎ 01757-288046

## SHEFFIELD

### Worrall KC

① 2nd and 4th Wed; 7.00-9.00 pm  
Worrall Community Centre, Towngate Rd, Sheffield  
*Betty Dyson*  
☎ 01142-862413

## SHERBORNE

### Sherborne MKC

① 2nd & 4th Thur  
Age Concern Hall, Digby Rd  
*Pat Ivins*  
☎ 01963-34006

## SOUTHPORT

### Southport KC

① Every Tues; 7.00-9.00 pm  
Connell Court, Weld Rd, Birkdale  
*Dorothy Mitchell*  
☎ 01704-28430

## SUTTON COLDFIELD

### Sutton Coldfield MKC

① 2nd & 4th Tues; from 7.30 pm  
Four Oaks Methodist Church  
*Bernadette Chater*  
☎ 0121-353 5002

## SWANLEY

### Yarnbreak MKC

① Last Tues; 7.30-10.00 pm  
Banquet & Conference Centre, St Mary's Rd  
*Sue Clements*  
☎ 01732-459061

## SWINDON

### Whitehorse MKC

① 2nd & 4th Thur; 7.30-9.30 pm  
Railway Community Centre, Railway Village, Swindon  
*Margaret Steers*  
☎ 01793-615114



Make  
Yourself  
Heard!

## WHITSTABLE

### Whitstable KC

① 1st Wed; 7.30-9.30 pm  
Community Centre, St John's Rd, Swalecliffe, Kent  
*Jean May*  
☎ 01795-533501

## WHITSTABLE

### Whitstable KC

① 3rd Wed; 2.30-4.00 pm  
St Andrew's Church, Grimshill Rd, Whitstable  
*Doreen Matthews*  
☎ 01227-272050

## WORCESTER

### Timberdine MKC

① 2nd Mon; from 7.30 pm  
Lyppard Grange Centre, Ankerage Green  
*Pat Mills*  
☎ 01905-754743

## WREXHAM

### Bwlchgwyn MKC

① Every Fri; 7.15-9.30 pm  
Brooklyn, Ruthin Rd, Bwlchgwyn  
*Barbara Belton*  
☎ 01978-757461

## PATTERN INFORMATION

### ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

**alt** = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **fol** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1**, **MT-2**, **MT-3** = one, two, three full sizes tighter than main tension; **MT+1**, **MT+2**, **MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

### YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s.

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.



# Chunky Jacket

An exclusive design and reader offer by **Bee Bee Wools**

• Photography Matt Smith • Stylist Sally-Ann Carroll

We are delighted to include this exclusive design by Bee Bee Wools in the magazine. Brenda and Brian Bodle have run their family business in Scarborough for over 20 years now and their amiable approach has won them very many friends. At any exhibition they attend, their stand is always teeming with knitters and

this lovely jacket is one of their most popular designs. Brenda has kindly agreed to let us publish the pattern.

## SAVE ££££

Brenda has also made up a kit containing sufficient yarn to complete all sizes of the design at a very special price to our readers of just £13.00. This includes all

postage and packing charges and is fabulous value! There's a super colour range available and the Silky yarn is supplied in a matching shade. The three new shades for the coming spring and summer season are Olive, Cloud and Mint.

## SATIN APPLIQUÉ MOTIFS

Satin appliqué motifs are also

available direct from Bee Bee Wools. The colours of the appliqués match the yarn shades. Each appliqué costs an additional £5.00 for any reader who would like to add this luxurious finishing touch to their jacket.

Yarn colours available and order coupon are shown below. Please ask for samples if required.

## Pattern Information

### MEASUREMENTS

To fit bust 92 [97, 102] cm, 36 [38, 40] in.

Actual size 140 [145, 150] cm, 55 [57, 59] in (to fit very loosely).

Length to shoulder 70.5 cm, 28 in.

Sleeve seam 42.5 [44.5, 46.5] cm, 17 [17½, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

### TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please turn to page 53.

### NOTES

a) We used the knit side of the knitting as right side of garment.

## Knitting Instructions

### BACK

Using 5 mm knitting needles and MC, cast on 100 [104, 108] sts.

Work 8 cm in K 2, P 2 rib.

Push 100 [104, 108] Ns at centre of machine to WP. With carriage at right, replace sts on to Ns. Set RC at 000. Using MT, K 70 rows. Place marker at each end. K 49 rows. RC shows 119. Using WY, K a few rows and release from machine.

With P side facing, pick up sts on to a 5 mm knitting needle. With K side facing and using C, K 2 tog 19 [20, 21] times, K 24, K 2 tog 19 [20, 21] times. 62 [64, 66] sts.

\* First row: K.

2nd row: K.

3rd row: K.

4th row: K.

5th row: P.

6th row: K.

7th row: K.

Cast off loosely \*.

### RIGHT FRONT

Using 5 mm knitting needles and MC, cast on 44 [46, 48] sts.

#### 1ST & 3RD SIZES

Work 8 cm in K 2, P 2 rib.

#### 2ND SIZE

First row: K 2, \*\* P 2, K 2, rep from \*\* to end.

2nd row: P 2, \*\* K 2, P 2, rep from \*\* to end.

Rep these 2 rows until work measures 8 cm, ending with a 2nd row.

#### ALL SIZES

Push 44 [46, 48] Ns at centre of machine to WP. With carriage at right, replace sts on to Ns. Set RC

at 000. Using MT, K 65 rows.

### SHAPE FRONT EDGE

Dec 1 st at left edge on next row. K 4 rows. RC shows 70. Place marker at right edge. Cont to dec at front edge on every 9th row from previous dec until 38 [40, 42] sts rem. K 8 rows. RC shows 119. Using WY, K a few rows and release from machine.

With P side facing, pick up sts on to a 5 mm knitting needle. With K side facing and using C, K 2 tog across the row. 19 [20, 21] sts.

Work as for Back from \* to \*.

### LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left.

### SLEEVES

Using 5 mm knitting needles and C, cast on 36 [40, 44] sts.

Work 10 cm in K 2, P 2 rib.

Push 46 [48, 52] Ns at centre of machine to WP. With carriage at right, replace sts on to Ns, inc evenly. Set RC at 000. Using MT and MC, K 6 rows. Shape sides by inc 1 st at each end on next and every foll 6th row until there are 66 [70, 74] sts. K 4 [2, 6] rows. RC shows 65 [69, 73].

### SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll 3rd row until 38 [42, 42] sts rem. K 2 rows. Using WY, K a few rows and release from machine.

With P side facing, pick up sts on to a 6 mm knitting needle. With K side facing and using MC, (K 2 tog) 3 times, take 1st and 2nd sts over 3rd st on right hand needle, \* (K 2 tog) twice, take 1st and 2nd sts over 3rd st on right hand needle, rep from \* to end. Fasten off.

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Please copy your details on to plain paper if you prefer not to cut your magazine



## General Information

### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for chunky machines. Although we have included instructions for knitting the ribs by hand, you may wish to work them on your machine if you have a ribber.

### MATERIALS

**Bee Bee Wools Marmite.**

500 g in main colour (MC).

Bee Bee Wools Silky (used double throughout).

200 g in matching shade (C).

Pair each 5 mm and 6 mm knitting needles.

Fabric for decoration or an appliqué motif, if required.

*You might like to know that matching satin appliqué motifs are also available from Bee Bee Wools. They cost £5.00 and can be ordered together with the kit.*

*For further information about these yarns, please write to the following addresses:- Bee Bee Wools, c/o 33 Lowfields, Staxton, Scarborough, North Yorkshire YO12 4SR or telephone 01723-891881.*

### GARMENT WEIGHT

Finished garment in second size weighs 640 g.

## Diagrams

A = 71 [74, 77] cm

B = 8 cm

C = 35 cm

D = 24.5 cm

E = 3 cm

F = 27 cm

G = 31 [32.5, 34] cm

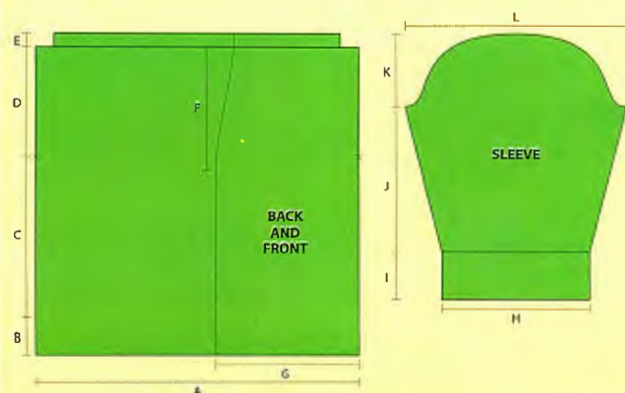
H = 32.5 [34, 37] cm

I = 10 cm

J = 32.5 [34.5, 36.5] cm

K = 16 [16, 19] cm

L = 47 [50, 52.5] cm



### FRONT BORDER

Join shoulder seams. Using 5 mm knitting needles and C, cast on 20 sts.

### Appliqué detail



Work in K 2, P 2 rib until long enough to go along both front edges and across back of neck when slightly stretched. Cast off.

### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

### MAKING UP

Join side seams up to markers. Join sleeve seams. Set in sleeves, easing in tops. Sew on front border. Cut out fabric as shown on garment and sew in position using a sewing machine. ■





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# Picture Parade

## Hot air balloons

This month's picture has been specially created for one of our readers who asked if we could work out a design to please her husband. He's a hot air balloon enthusiast and often takes to the skies during the summer. Jo Newton readily took up the challenge and has produced some attractive designs for single motif knitting or an all-over pattern.

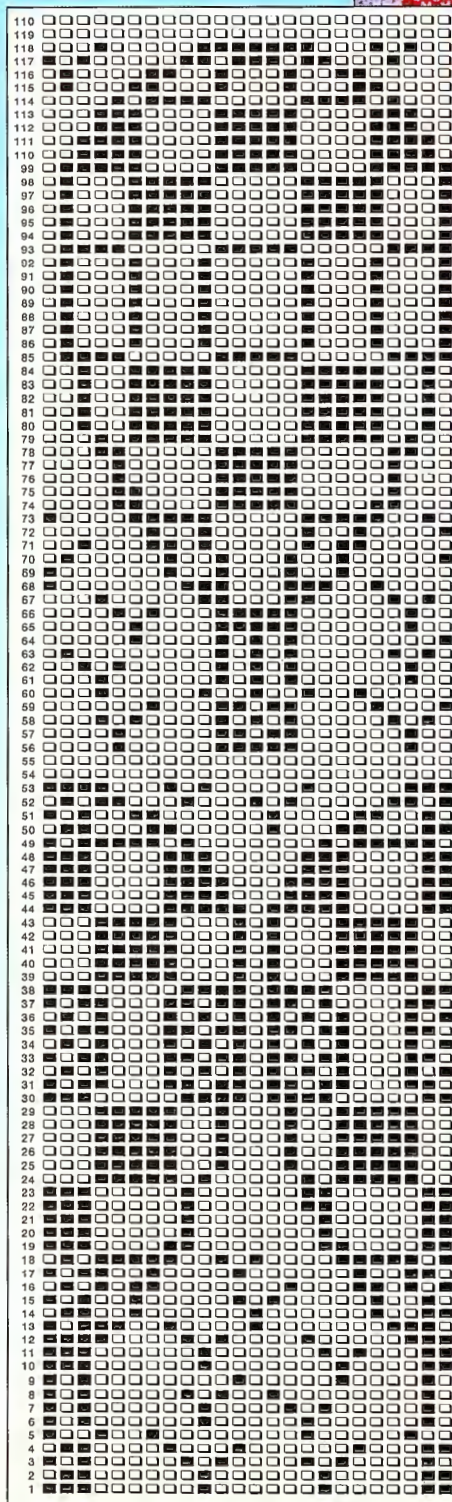
**O**n fine summer weekends, the sky to the West is often thick with hot air balloons. They float in on the prevailing wind from the direction of Nottingham and occasionally one has even run out of "puff" and landed on our farm! So, when I was asked to do designs featuring them, I had already a good idea of what they look like.

I have made the 24-stitch picture into an all-over pattern, giving a choice of balloons. However, it is also possible to use either of them as a single repeating band or a single motif. To get the same effect as my swatches, it is necessary to change the colour of the second yarn at rows 19, 30, 39, 49, 74, 85, 94 and 104.

The large electronic picture, which can either be used by itself or complemented by the 24-stitch border, is worked on the same principle with the second colour being changed at rows 21, 34, 48, 72 and 91. More colours could be also be introduced if you wish. Those readers who have upgraded to DesignaKnit 7 will recognise how useful I have found the new drawing tool! It fills in blank spaces with Bird's-eye alternate stitches, to give a different texture.

As usual, I am happy to put these designs free of charge on to disk for Brother users or those with DesignaKnit versions 5, 6 or 7 and to consider all suggestions for new motifs. My address and telephone number are given below and I look forward to hearing from you.

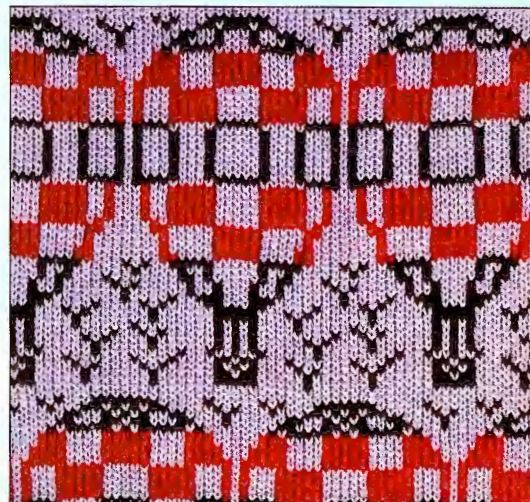
I have been hard at work developing some new ideas for the shows, so do come and see me - even if it's just to say "hello". As a friendly encouragement to anyone wearing, or showing me, a jumper featuring any of my motifs - I am prepared to offer a special discount!



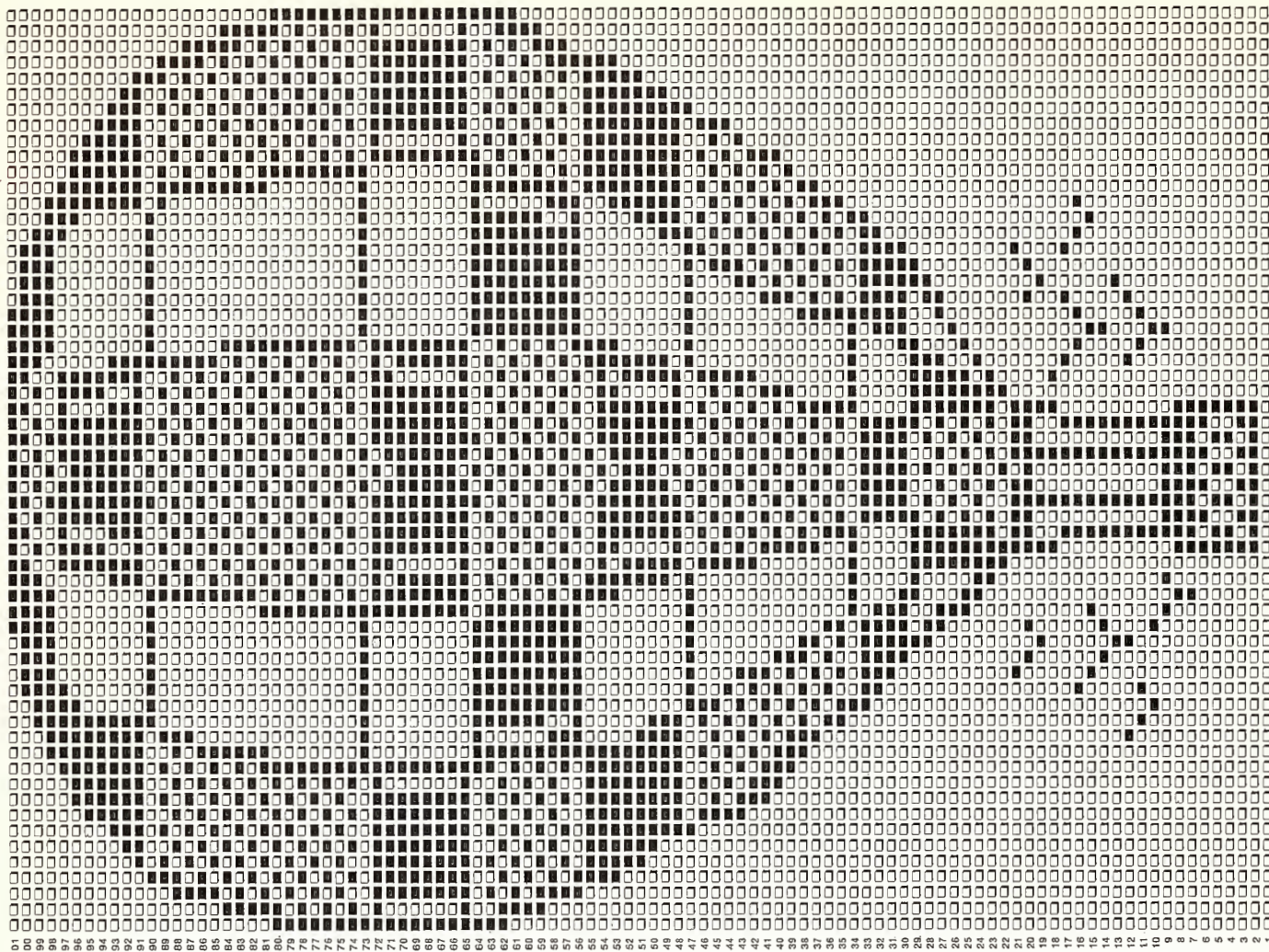
### IT COULD BE YOU!

Do you have any new ideas for Jo's feature? If so, we'd love to hear from you. So often we all feel that we won't do something because we never win anything or never have the luck. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers. You can write to us at the usual address or get in touch with Jo direct as follows:-

Jo Newton  
Barrowby Old Hall, GRANTHAM, Lincs NG32 1BX  
Tel:- 01476-563111  
E-mail:- jo.newton@Talk21.com ■







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\* These motifs have been printed in *Modern Machine Knitting* magazine

\*\* Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

## JO NEWTON

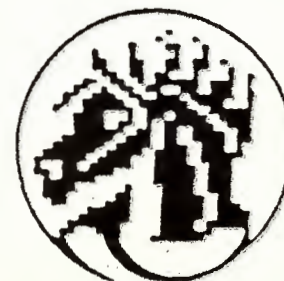
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